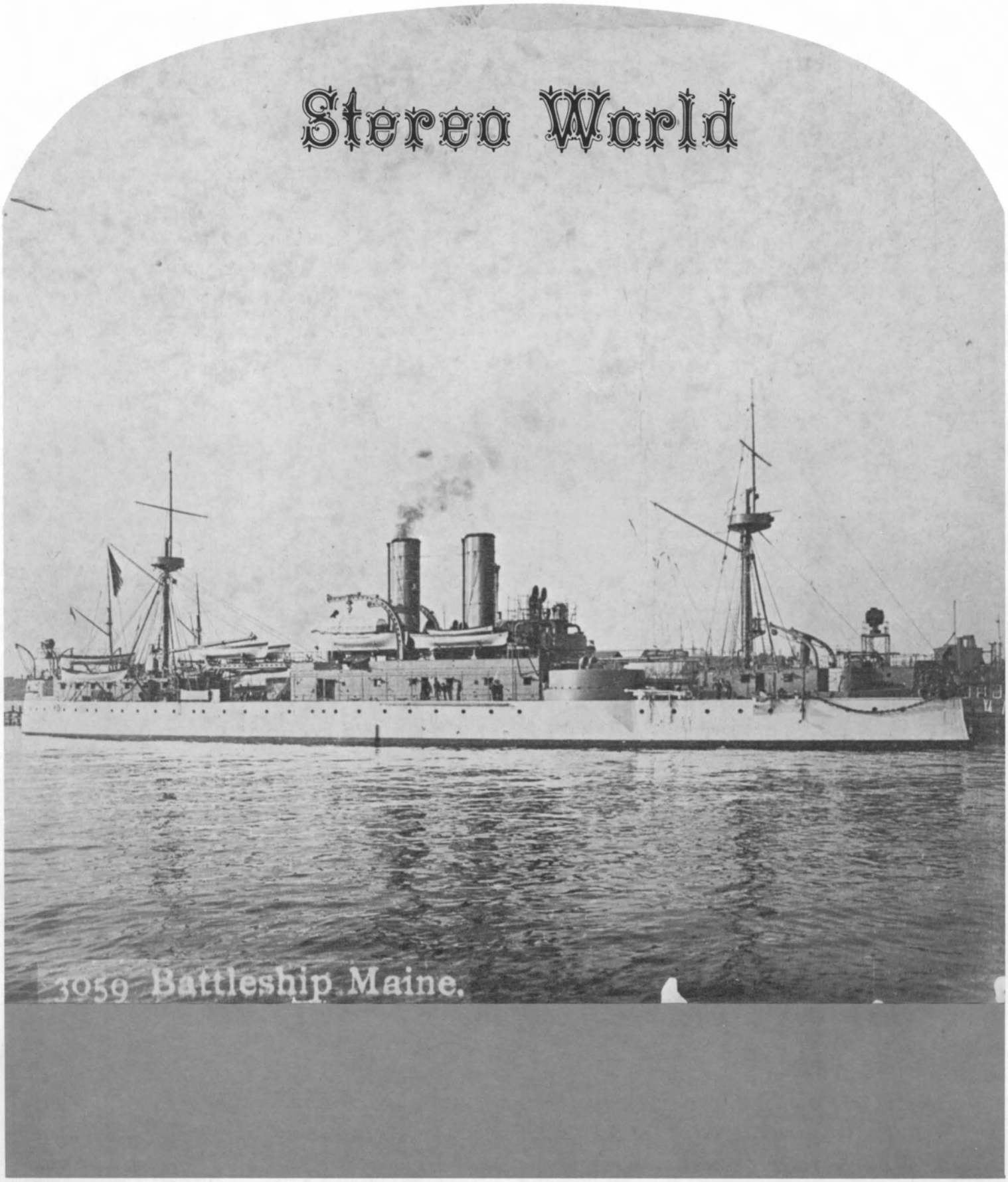
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World



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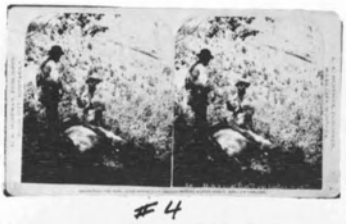

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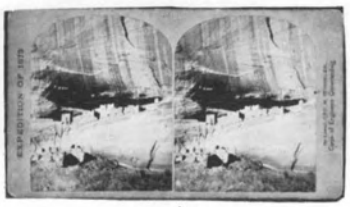

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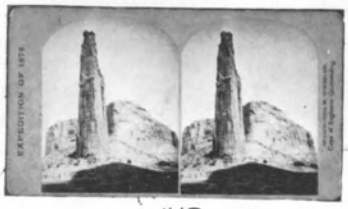

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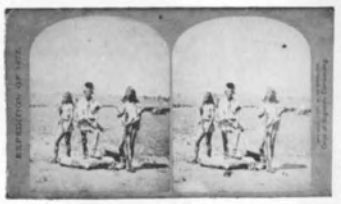

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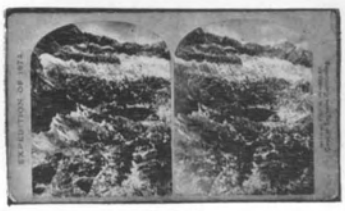

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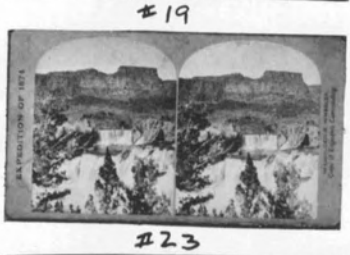

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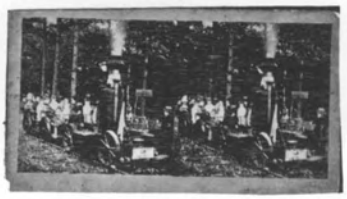

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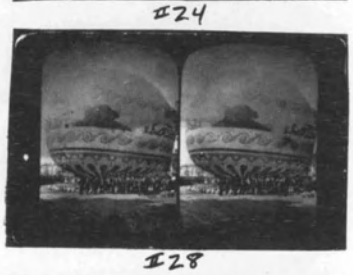

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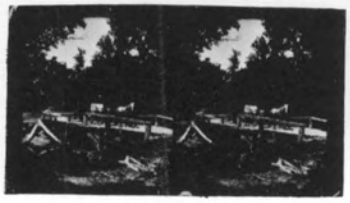

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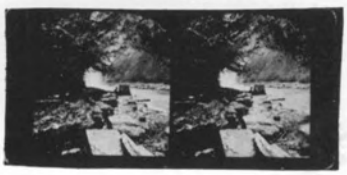

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*** THIRD ANNUAL ***
*** STEREO MAIL AUCTION ***

CLOSING DATE: FEBRUARY 21, 1978

A. VERNER CONOVER
10907 Orchard Street
Fairfax, Virginia 22030
(703) 273-0244

- TERMS OF AUCTION -

- Stated condition is as defined in the Stereo World. Refund if dissatisfied and lot is returned within five days.
- Lots will be sold to the highest bidder at 10% raise over the next high bid. In the event of tie bids, the earliest postmark will determine the successful bidder.
- Successful bidders will be notified by mail and lots will be shipped upon receipt of payment. Postage and insurance are to be paid by the successful bidder.
- The right to refuse any bid is reserved.
- Information and bids by telephone between 7 PM & 11 PM EST.
- Conservative Minimum Bids are listed for each item. Bids below the listed minimum will not be accepted.
- CLOSING DATE IS FEBRUARY 21, 1978 at 11 PM EST. All mail bids should be postmarked prior to this time.

- ILLUSTRATED ITEMS APPEAR ON OPPOSITE PAGE -

1. L. A. HUFFMAN - NON-STEREO PHOTO, "#3 Spotted Eagle." 6½" X 4¼" mount. Mount shows light wear. VG MIN. $20.
2. _____ - NON-STEREO PHOTO, "#8 - Mrs. RAIN-IN-THE-FACE." 6½" X 4¼" mount. Image is a little light and mount shows some wear. G-VG MIN. $16.
3. _____ - "347--The Monarch of the Mountains." Shows fallen deer. Yellow mt. (Ill. is dark.) VG-EX MIN. $10.
4. _____ - "356--Here's meat that'll put leather in ye." Excellent view on yellow mount. VG-EX MIN. $10.
5. CHAS. WEITFLE - "No. 4 - Welcome Address." Probably taken during Grant's visit. Image shows light soil and mount shows some wear. Gray cabinet mount. G-VG MIN. $16.
6. COLLIER'S ROCKY MOUNTAIN SCENERY - "No. 34. Central City from the South." Yellow mount shows some wear. Image is very good. G-VG MIN. $12.
7. AMERICAN SCENERY - "1392. Buffalo Bill Mounted." Yellow mount shows slight wear. Image is good. G-VG MIN. $14.
8. FLORIDA, THE LAND OF FLOWERS - Penciled title, "Howling Wolf." Orange mount shows slight wear. Image is very good. G-VG MIN. $16.
9. CHARLES A. ZIMMERMAN - "Domestic Life among the Chippewa Indians. 124" (#735 in negative.) Yellow mount shows very slight wear. Image is fine. VG MIN. $18.
10. _____ - "Chippewa Squaws, Wild Rice gatherers. 131" (#735 in negative.) Yellow mount. Very slight blemish on right image. Woman and papoose in item #9 appear to be in front of canoe. VG MIN. $18.
11. HAMILTON & HOYT - "Standing Buffalo, Winnebago Chief." Image shows glue stains. Green mount. G+ MIN. $14.
12. UNLABELED - Definitely a Hamilton & Hoyt view of an Indian papoose. Green mount. G+ MIN. $14.

The following eleven Wheeler Expedition views were taken by Timothy H. O'Sullivan and are all on Corps of Engineers yellow mounts. Many were illustrated in "Timothy O'Sullivan, America's Forgotten Photographer." by James D. Horan.

13. T. H. O'SULLIVAN - "No. 2. View across Black Canon." VG MIN. $8.
14. _____ - "No. 4. Grotto Spring, Grand Canon." VG MIN. $8.
15. _____ - "No. 14. Northern Wall of the Grand Canon of the Colorado." VG MIN. $8.
16. _____ - "No. 21. Ruins in Canon de Chelle, N.M." Famous photo of ruins. VG MIN. $14.
17. _____ - "No. 24. Explorers Column, Canon de Chelle, Arizona." VG MIN. $8.
18. _____ - "No. 33. Apache Indians, as they appear ready for the war-path." G-VG MIN. $23.
19. _____ - "No. 39. Pah-ge, a Ute Squaw, of the Kah-poh-teh band. Northern New Mexico." Upper left corner of mount is bruised. Image is okay. G-VG MIN. $23.
20. _____ - "No. 42. Shee-zah-nan-tan, Jicarilla Apache Brave in characteristic costume." VG MIN. $23.
21. _____ - "No. 43. Characteristic ruin, of the Pueblo San Juan, New Mexico." Shows camera and two men. Right image appears to have been scratched when it was mounted. G-VG MIN. $30.
22. _____ - "No. 47. Alpine lakes, and mountain scenery, in the Cerro Blanco Mountains." VG MIN. $8.
23. _____ - "No. 49. Shoshone Falls, Snake River, Idaho." G-VG MIN. $8.
24. W. BELL - "No. 114--Kanab Wash, Colorado Basin." Another Wheeler Expedition view on a slightly different mount. VG MIN. $8.
25. RAILROAD - Unidentified view of excursion(?) train. Has slight soil. G+ MIN. $9.
26. RAILROAD - "No. 81. B. C. & M. R. R. Bridge, Woodsville, N. H." by Kilburn Brothers. This is the original #81 and is an exceptional view on a yellow mount. EX MIN. $14.
27. BALLOON - "Balloon ascension from Thousand Island House, Alex. Bay, 24 July 1873." by A. C. McIntyre. Exceptional view on yellow cabinet mount. VG-EX MIN. $30.
28. _____ - "Balloon Ascension, "Buffalo" 1874." Views of Cleveland Monumental Park by H. D. Udall, Garrettsville, Ohio. Brown cabinet mount shows wear and images lack some contrast. G+ MIN. $20.
29. _____ - Unlabeled Jarvis view (may be foreign) on buff curved mount. VG-EX MIN. $14.
30. _____ - "Balloon Ascension, Ontario Beach, N. Y." on a gray curved mount by "Standard Series." Images are a little light. Condition is VG-EX MIN. $12.
31. SHAKERS - Close view of young girls by Irving. Yellow mount. VG MIN. $18.
32. _____ - Close view of adults by Irving. Yellow mount has bruised upper left corner. VG MIN. $18.
33. _____ - "Shaker Village, Mt. Lebanon, N.Y." by Irving. Pink mount. Images show light foxing in sky area. A nice view of the town. G+ MIN. $14.
34. PHOTOGRAPHIC - "No. 483. Ascot Race Course." by G.R. & Co. Yellow mount. Photo shows photographer, dark tent and camera. VG+ MIN. $28.
35. _____ - Louisiana Scenery, "Muddy Bayou" by S. T. Blessing. Shows photo wagon on bridge. (Believe this may be the same photo wagon shown in last issue of SW unknowns.) Orange cabinet mount. VG MIN. $18.
36. _____ - "44. Above First Fall, Looking up Stream." by J. R. Moore, Trenton Falls, N.Y. Shows man sitting at dark tent. Orange mount. G-VG MIN. $10.
37. FIRE ENGINE - Boston Fire "No. 1021. Arch Street from Summer." by Kilburn Brothers. Yellow mount. View shows fireman, policeman and man in Confederate type uniform. VG+ MIN. $16.
38. _____ - Boston Fire Before and After, "Summer, Corner of Otis St." Gray mount which may have been slightly trimmed at one end. Images show slight foxing in sky area on both sides. G+ MIN. $16.
39. GATTLING GUN - Close view of early Gattling Gun by Webster & Albee. Gray mount has upper right corner missing. G-VG MIN. $14.
40. ONEIDA VILLAGE - "No. 8, Trap and Silk Works." by D. E. Smith. White mount. VG+ MIN. $12.
41. HORSE CAR - "No. 9. Essex Street from Washington, looking up." Salem, Mass. by John P. Tilton. Close view of Horse Car on yellow mount. VG+ MIN. $8.
42. TROLLEY CAR - "1654 Eagle Gate, Salt Lake City, U.S.A." by Pan American Photo Art Co. Gray curved mount shows some wear. Not Illustrated. G+ MIN. $4.
43. A TRIP THROUGH SEARS ROEBUCK & CO. - Complete lithographed set of 50 views in original box. Both views and box show slight wear. Not Illustrated. G-VG MIN. $12.
44. FIRE AT COHOES, N. Y. - Lot of 11 untitled views of fire at Cohoes, N.Y. by J. H. New. Views are on cabinet size mounts. Not Illustrated. G-VG MIN. $12.
45. JAMAICA DISASTER - Scarce lithographed set of 25 views. Not illustrated. VG MIN. $12.

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EDITORIAL

By Brandt Rowles

John Waldsmith has turned over his editorial page this issue so that we may announce and describe a very special event—the affiliation of the NSA with the American Branch of the Stereoscopic Society. Founded in 1893, the Stereoscopic Society (S.S.) pursues its goal of furthering stereoscopic photography from its home base in England and its branches in Australia, New Zealand, and America. Members circulate slide and print folios of their work for education, constructive criticism, and pure enjoyment.

We are delighted to announce that, beginning immediately, the NSA and S.S. will join efforts to promote modern day stereoscopic education and pleasure. Our affiliation will produce a number of advantages:

1. Common interests and goals will be pursued in a coordinated fashion.
2. Stereoscopic photographers will contribute articles to *Stereo World,* assist and advise members on technical matters, and report modern developments.
3. Circulating slide and print folios will offer an alternative to the present NSA amateur exchange.
4. Personal creativity in stereo will add another dimension to collecting.
5. The NSA national and regional meetings can provide a time, place, and people for S.S. displays, projection shows, etc.
6. The NSA resources are available for possible projects of mutual interest.

The S.S. will retain its present structure and relationship to the English Branch as regards international folios and publications such as the S.S. Bulletin (a very high quality publication costing about $2 per year).

One page of *Stereo World* will be made available each issue for articles on modern stereoscopic photography, and news of S.S. interest also will be disseminated regularly therein.

Participation in the folios will require $3.00 annual dues, payable on a calendar year and not pro-rated. Those present S.S. members who wish to participate only in the folios need not pay NSA dues. However, to receive *Stereo World* and the free advertisement privileges included; and to join in the NSA's amateur exchange group, membership in the NSA will be required. All new S.S. members must also join the NSA.

A number of NSA members already are active in the S.S. Fred Lightfoot has been general Secretary and it was his dynamic and graceful leadership which has provided the impetus for the affiliation. I am indeed grateful for his efforts and achievements. Lou Smaus is our transparency folio secretary, and performs his duties splendidly. Our new Treasurer, Bill Patterson, is active in both S.S. folios & the NSA amateur exchange club. Douglas Smith, a knowledgeable and enthusiastic photographer, is our new print folio secretary.

For the first year of the affiliation, I will serve as the General Secretary of the American Branch of the S.S., until regular elections are feasible. My function will be to keep our branch running effectively and harmoniously. To do this will require input from all concerned. Please do not hesitate to write me with questions, comments, or criticisms.

I also will serve as editor of the S.S. page in *Stereo World* for the first year of the affiliation. Any S.S. or NSA member wishing to submit an article on modern stereoscopy is encouraged to do so. We will require articles for regular publication, and I would prefer to have a variety from which to select for given issues. Articles generally should be no longer than one full page of final text, and we would like to have illustrations or stereoviews to reproduce in the journal. Any illustrations should be camera-ready.

My address is: 54 West Elmwood Drive, Monroe, LA 71203

New S.S. members (or persons requiring general information) should apply to our treasurer, indicating the folio(s) they wish to receive, and including the $3.00 dues fixed for the current year. The treasurer will then send a set of membership rules, a supply of folio envelopes, and other appropriate information. He also will inform the proper folio secretary of the new members, so that the member may be included in the circuits. Our treasurer is: Mr. N. B. Patterson, 2922 Woodlawn Avenue, Wesleyville, PA 16510.

Our folio secretaries control the flow of the American and International folios. The numbers of folios sent out per year are a function of the number of members. For example, each transparency section member receives a folio about once a month. Each member comments on each of the other members slides and replaces his previous slide with a new one accompanied by relevant data and comments. He then has the pleasure of reviewing critiques of his own work. International folios which arrive about twice a year are of special interest. Every type of subject is submitted: People, hot air balloons, antique airplanes, flower closeups, table tops, hyper-stereos, spectacular views, pastoral scenes, and even an occasional nude (from England). Questions of a specific nature regarding these folios should be directed to the respective secretaries:

Transparency folio:
Mr. Louis Smaus,
668 Oakwood Court,
Los Altos, CA 94022.

Print folio:
Mr. Douglas D. Smith
7215 Tyler Avenue,
Falls Church, VA 22042

I have enjoyed the S.S. folios immensely! We have a number of photographers of absolutely outstanding stature, and their work and constructive criticisms provide a constant source of education and enjoyment.

Our goals are to educate and to communicate. We hope to provide quality articles and activities for our members. If we are to succeed, we need active participation and continual feedback.

My mailbox always is open.

**

The deadline for the next issue is Feb. 9.

THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

VOL. 4, NO. 6 JANUARY-FEBRUARY 1978

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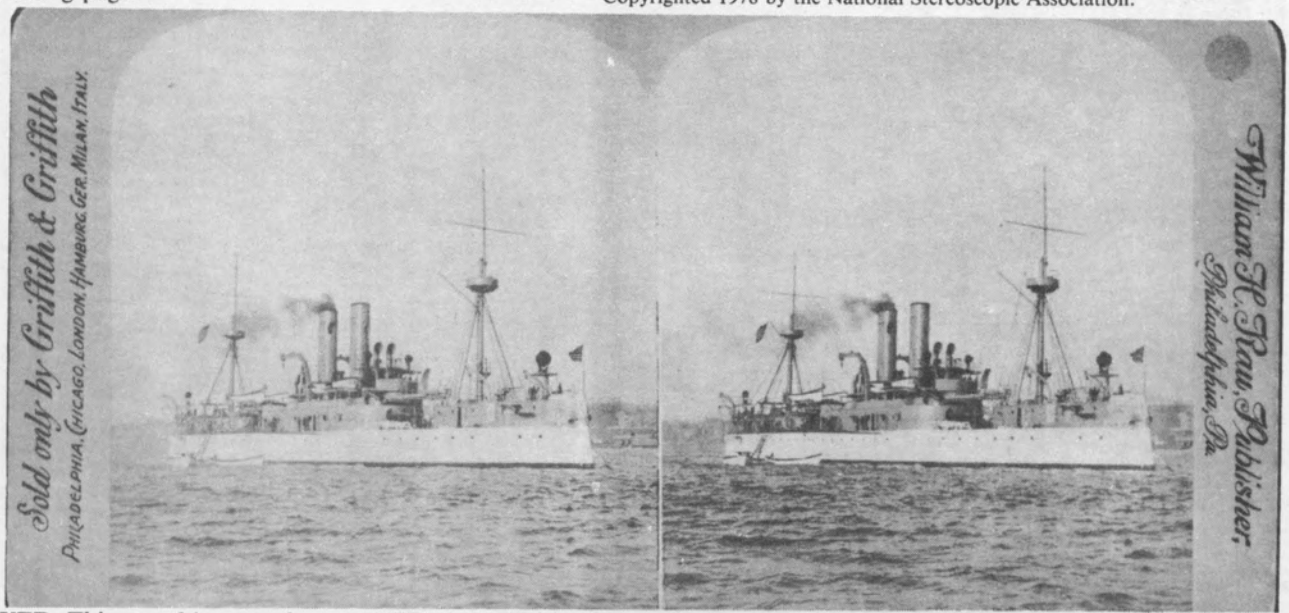
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William H. Rau, Publisher,
Philadelphia, Pa.

COVER: This month's cover features William H. Rau's view of the ill-fated U.S.S. "Maine." Turn the page for Richard C. Ryder's article concerning the destruction of the "Maine" and the investigation which followed. (Richard C. Ryder Collection).

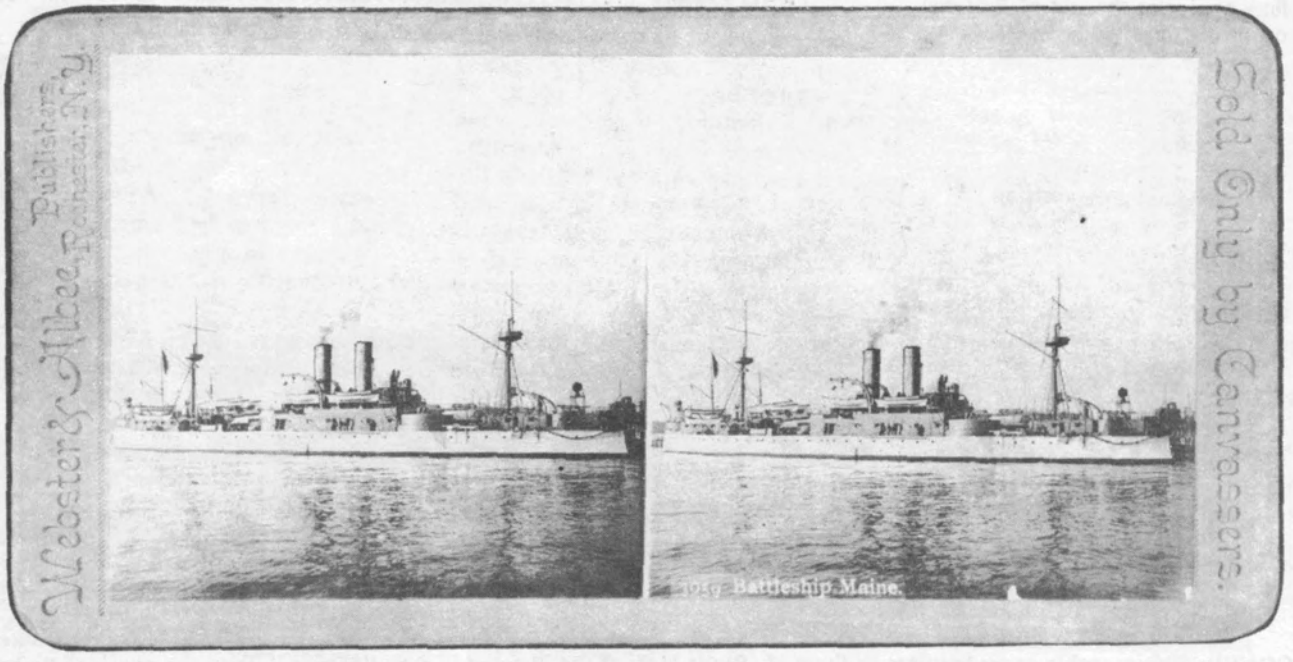
Incident or Accident?
The Fate of the Maine

By Richard C. Ryder

On February 15, 1898, the United States Battleship *Maine* mysteriously exploded and sank in the harbor of Havana, Cuba. Less than ten weeks later the United States and Spain were at war. The two events were not unrelated.

Although the sinking of the *Maine* is one of the more dramatic episodes in American history, the causes of the tragedy are not widely known. Was the battleship the victim of a cleverly planted mine, or "Spanish treachery" as Assistant Naval Secretary Roosevelt contended? Or was the sinking merely an accident? Whichever it was, the presence of the *Maine* in Havana harbor that fateful evening was decidedly no accident.

The rioting that broke out in Havana on January 12, 1898, was but a minor incident in the sporadic violence that had stalked the island since the Cubans had taken up arms in 1895. With Spanish authority largely confined to the cities, the anarchy that afflicted the rest of the island seriously threatened American business interests, chiefly in sugar. Atrocities had occurred on both sides, although with nowhere near the frequency and magnitude that the fertile imaginations of



1. "Battleship Maine," no. 3059 by Webster & Albee. The *Maine* as she appeared shortly before the ill-fated venture to Cuba.

Joseph Pulitzer and William Randolph Herst conjured up in the "yellow press."

The difficult position of United States Consul General at Havana was occupied by Fitzhugh Lee, a paunchy, 62-year old ex-Confederate cavalry general, former Virginia governor, and nephew of the South's greatest soldier. As the United States increased pressure on Madrid for a settlement of the Cuban problem, Lee had come to the conclusion that the presence of a major warship in Havana might be necessary to protect American lives and property. President William McKinley evidently agreed; on January 24th, in the wake of the Havana riots, he ordered the *Maine* to the Cuban capital.

Although she had been in commission for just over two years, *Maine* was already obsolescent, a fact that the Navy tacitly recognized in her designation as a second-class battleship. Nearly seven years building due to design and construction problems, the 318-foot, 6680-ton warship mounted four ten-inch rifles in two turrets, one forward on the starboard side and the other aft on the port. *Maine* also carried six six-inch guns, a pair each at the bow and stern, and single guns amidships roughly opposite the two turrets. Above her white hull, the buff superstructure was divided in thirds to allow the turrets a clear field of fire to the opposite side of the ship. *Maine*'s other distinguishing features were a pair of high, narrow funnels just behind the bridge and tall military masts near the bow and stern. The battleship carried a complement of 354 officers and men.

Maine was under the command of Captain Charles Sigsbee, a generally competent if less than brilliant career officer who had served with Farragut at Mobile Bay. Although praised for his quick thinking in narrowly averting a disastrous collision in New York's crowded East River in 1897, Sigsbee did display an occasional lack of attention to detail that was disturbing and possibly significant in the events ahead.

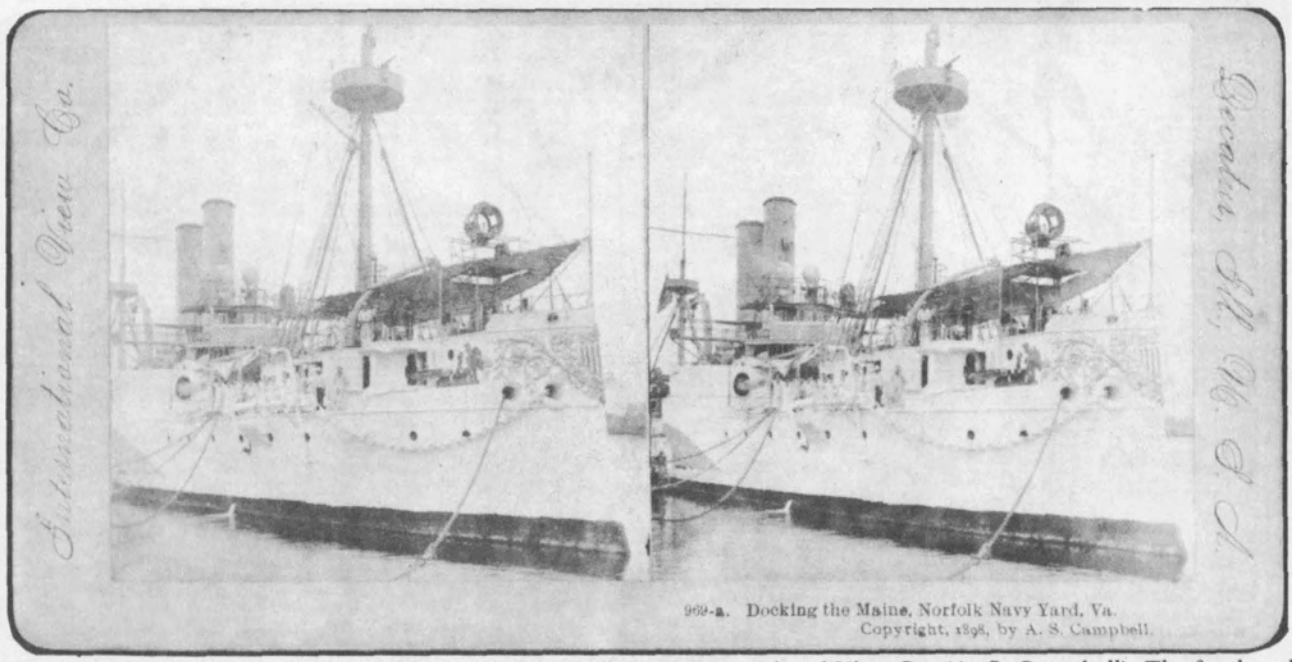
Actually the *Maine* had been earmarked for the Cuban situation for some time. At the beginning of October, the battleship had been detached from the North Atlantic Squadron and sent to Port Royal, South Carolina, where she would be near enough to respond to an emergency yet far enough away to remain fairly unobtrusive. Following a short refit in Norfolk at the beginning of December, the *Maine* again headed south, arriving at Key West, Florida, on the fifteenth.

Here for more than a month the *Maine* waited, somewhat out of place among the small unprotected cruisers and torpedo boats of the neutrality patrol. During this time Sigsbee was in constant and secret communication with Lee at Havana.

Finally, on January 23rd, Admiral Sicard's North Atlantic Squadron of four battleships and one armored cruiser arrived for the scheduled winter maneuvers in the Caribbean. *Maine* joined the fleet and shifted to the better anchorage at Dry Tortugas, some sixty miles to the west. At 9:00 o'clock in the evening of the 24th, the torpedo boat *Dupont* arrived from Key West with the orders for Sigsbee to proceed to Havana. Two hours later, the battleship got underway.

Late in the morning of January 25th, the *Maine* appeared off the harbor of Havana and requested a pilot. As the battleship steamed slowly under the frowning guns of Morro Castle and eased to her moorings at buoy number four in the inner harbor, *Maine* appeared only a friendly naval vessel on a goodwill visit. But Sigsbee had been uncertain of his reception; beneath the flapping bunting and peaceful exterior, the battleship's guns were loaded and her crew was at action stations.

If Sigsbee was unsure of his welcome, the local authorities were completely taken by surprise. To prevent any stalling by Madrid,



2. "Docking the Maine, Norfolk Navy Yard, Va.," no. 969-a by International View Co. (A. S. Campbell). The fatal explosion occurred almost directly across from the forward main battery turret shown at left; most of those killed in the disaster were trapped in the bow section of the ship (right) which was torn almost completely free from the rest of the vessel and sank almost immediately.

McKinley had informed the Spanish minister to Washington of the impending visit only after the orders to Sigsbee had gone out. Spain could hardly protest a goodwill visit, especially one already underway. Madrid's only possible recourse was a face-saving public announcement that the armored cruiser *Vizcaya* would shortly pay a courtesy call on New York City. McKinley had successfully introduced his battleship into the Cuban situation without incident.

Apparently no one in Washington had considered how to get the *Maine* back out of Havana. She couldn't stay there forever, yet her departure would be interpreted as a weakening of the American position on Cuban independence. The administration had backed itself into a corner. For the time being, despite increasing danger from yellow fever, the *Maine* would stay in Havana.

For Sigsbee and his officers, there was the usual round of dinners and receptions designed to placate the local dignitaries whose attitude, though correct, was less than friendly. The crew was denied shore leave to prevent incidents such as that which had nearly led to war with Chile in 1891. As day succeeded day in the hot, crowded warship, the excitement of being in a foreign port quickly turned to boredom. Sigsbee maintained a tight security on board; armed sentries were posted at strategic locations, visitors were not permitted to wander around unescorted, and at night picket boats patrolled around the battleship's moorings.

Relations between the two countries continued to deteriorate. The Spanish minister in Washington resigned in disgrace when a private letter he had written appeared in Hearst's *New York Journal*; it contained a scathing personal attack on McKinley.

On February 11th, the *Maine* received a visitor when the torpedo boat *Cushing*, bearing supplies, arrived from Key West. It was a somber reunion; one of *Cushing*'s officers had drowned in a storm on the way over. Misinterpreting her orders, the torpedo boat returned to Key West the next day. Otherwise she would still have been in Havana on the night of the fifteenth.

Tuesday, February 15th, promised little change from the days that had proceeded it. When the tide swung the battleship's guns in the direction of the Spanish cruiser *Alfonso XII*, Richard Wainwright, *Maine*'s executive officer, cancelled a gunnery drill to avoid alarming the Spaniards. Later that afternoon, the Ward steamship *City of Washington* anchored off the *Maine*'s port quarter; at sunset the steamer's passengers could see the battleship framed against the city lights to the west.

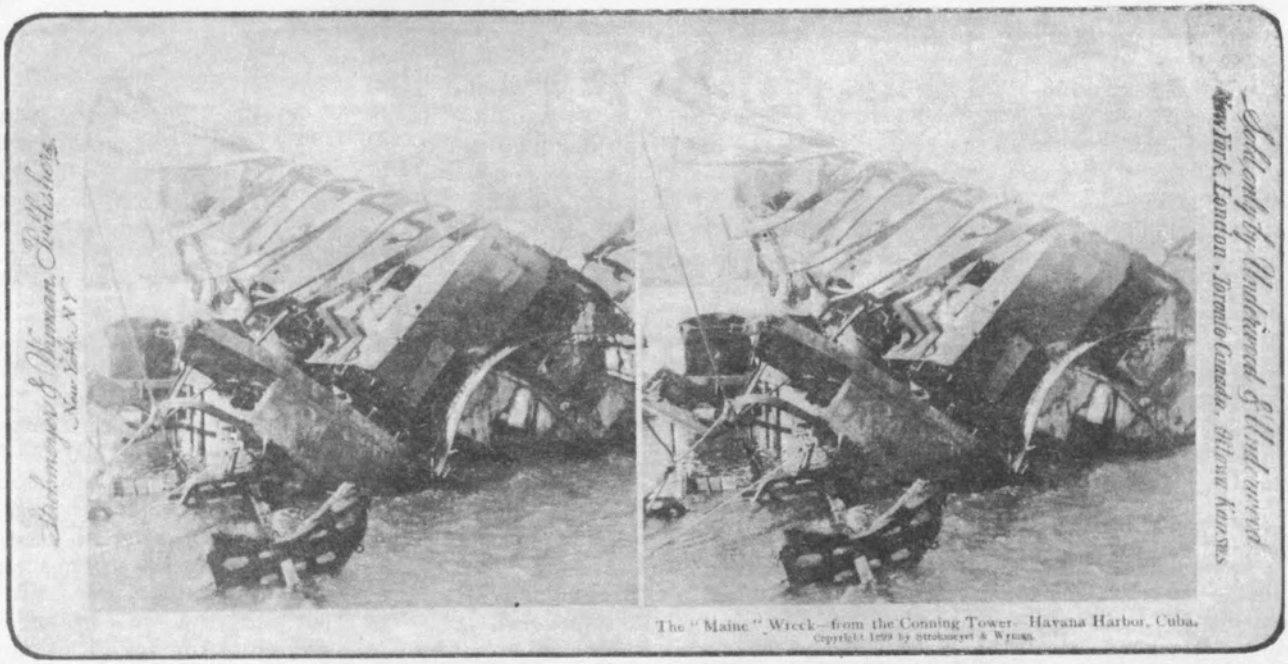
At 9:40 that evening, a thunderous explosion rocked the harbor. A huge column of smoke and flame had erupted from the *Maine*, accompanied by the sound of a heavy, continuous cannonade. Even as the *City of Washington* and *Alfonso XII* began to clear away their boats and the pickets pulled for the stricken warship, *Maine* was down by the bow and filling rapidly. for hours the boats struggled to extricate survivors from the wreckage and pick men from the harbor.

Dawn found Havana harbor littered with debris and bodies. The *Maine* had sunk on an even keel with part of her upperworks above water. The aft portion of the ship appeared undamaged, with even the mast still intact. Amidships a tangled mass of wreckage was visible where the bridge and funnels had been and the bow section of the warship had simply vanished. Two hundred and sixty-six American sailors were either dead or unaccounted for.

Captain Sigsbee had been in his cabin writing dispatches when the explosion occurred; it was on board *City of Washington* hours later that he composed a far different message to the Navy Department.

Sigsbee's telegram stunned the

3. "General View of the Wrecked Battleship Maine, Havana Harbor, Cuba," no. 9111 by Keystone View Company. This title, of which there are numerous versions with different numbers, is the most common view of the *Maine* disaster and perhaps the single most common view of the entire Spanish-American War.

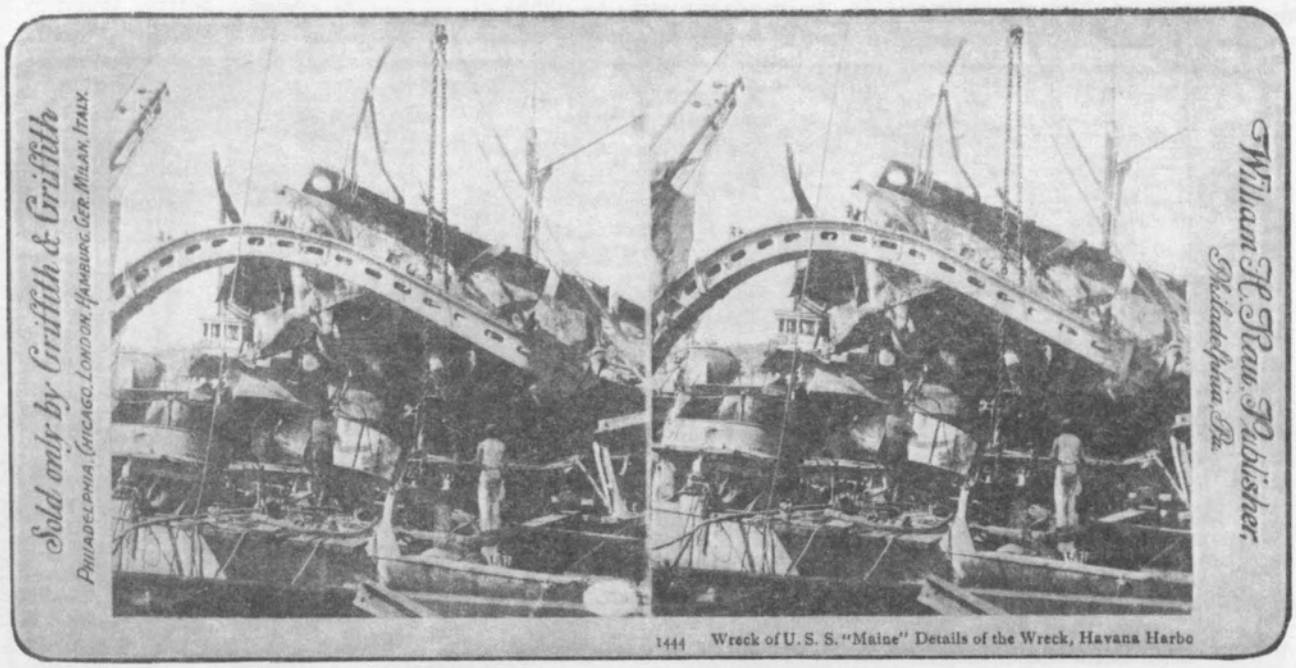

Sold only by Underwood & Underwood
New York, London, Toronto Canada, Bilfour Kansas
The "Maine" Wreck—from the Conning Tower—Havana Harbor, Cuba.

4. "The 'Maine' Wreck — from the Conning Tower — Havana Harbor, Cuba," by Underwood & Underwood. Looking forward to the area of the heaviest damage, just aft of where the explosion occurred.

United States. Although Sigsbee stressed that "public opinion should be suspended until further report," such forbearance would have been thoroughly out of character for Pulitzer and Hearst. The papers were soon quoting and misquoting Theodore Roosevelt's provocative sentiments. The *Journal* so convinced itself that the *Maine* was the victim of a mine that the paper offered a $50,000 reward for conviction of the culprits. Pulitzer sent his own team of divers to examine the wreck and was rather disappointed when the authorities refused to permit it.

Thus anti-Spanish feeling was already running high on February 18th as the cruiser *Vizcaya* anchored in heavy fog off Sandy Hook, New Jersey, still blithely unaware of events in Havana. It was a shocked and somewhat nervous Captain Eulate who brought his ship to anchor off Statin Island two days later, her flags at half-mast. The New York visit was a short one; after only four days, *Vizcaya* departed for Havana.

Shortly after dawn on February 21st, the lighthouse tender *Mangrove* arrived in Havana, bearing the members of a special court of inquiry charged with determining the cause of the disaster. Presided over by Captain William T. Samp-



5. "Wreck of the U.S.S. 'Maine', Details of the Wreck, Havana Harbor," no. 1444 by William H. Rau (Griffith & Griffith). One of the most distinctive pieces of wreckage was a large section of deck flipped up and over the superstructure.

son, the court also included Captain Chadwick and Lieutenant Commanders Potter and Marix. None of these officers was an authority on shipboard explosions and, although such expert witnesses were available, they were virtually ignored by the investigators.

While the court patiently sifted the testimony of numerous eyewitnesses including Captain Sigsbee and his officers, both Spanish and American divers were already examining the wreck. Gradually a clearer picture began to emerge from the harbor bottom. The bow of the *Maine*, which had rolled to starboard and sunk almost immediately, was nearly severed from the main section of the hull, the two being joined only by a thin strip of keel that was bent upward in a curious inverted "V" shape.

From the outset it was recognized that at least part of the ship's forward magazines had exploded. The crucial question was what had caused them to do so. If the initial blast was internal, the disaster could probably be ruled an accident; if it was an external explosion, then a mine was the most likely prospect and the onus would fall on Spain.

Failing to uncover any evidence of negligence on the part of *Maine*'s crew and convinced that Sigsbee's security measures precluded internal sabotage, Sampson's inquiry began to lean heavily on one item in the confused tangle below, that odd upturned "V" of the keel. The court's final report was released on March 28th. Glossing over a number of inconsistencies, it concluded that the *Maine* had been destroyed by a submarine mine planted by persons unknown.

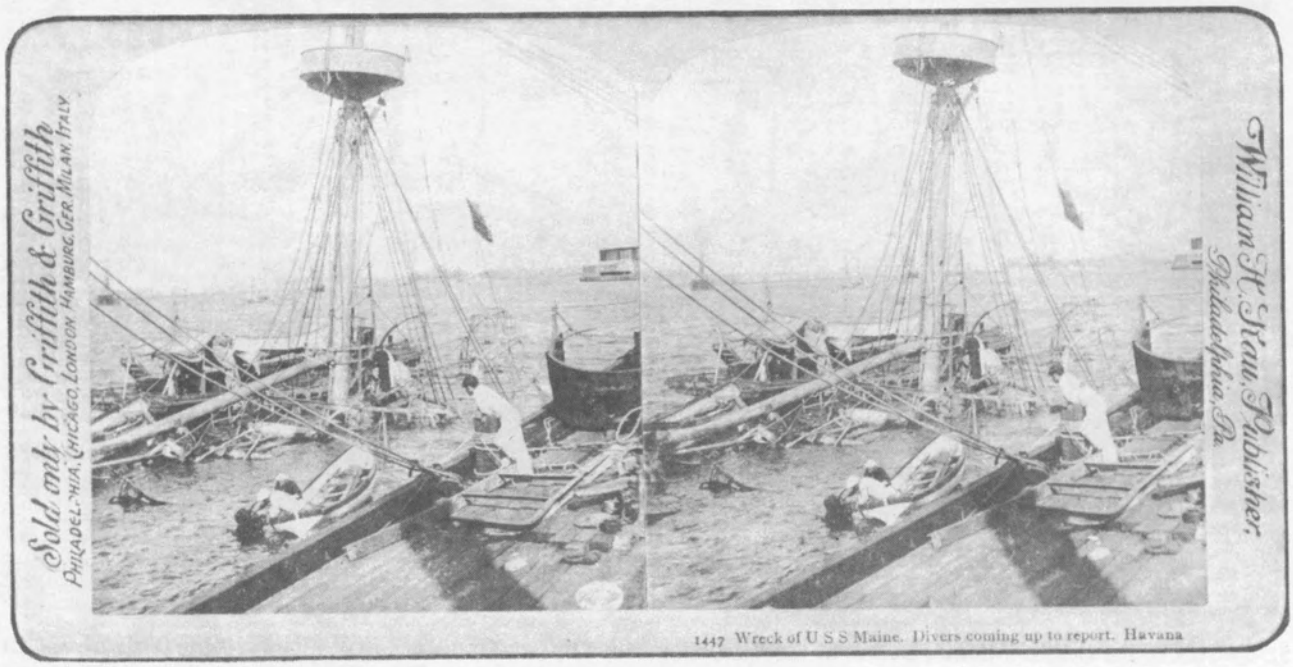
The Spanish authorities in Cuba had also conducted a thorough investigation of the wreck. They had reached the opposite conclusion; *Maine* was the victim of an accidental internal explosion. Not that it mattered; almost no one in the United States was listening.

Lingering doubts were soon shelved by the course of events. The President had known of the court's findings for some time and preparations for war were already well advanced in the United States. Armed with Sampson's report and the massive public outcry it occassioned, McKinley sent an ultimatum to Spain demanding an armistice in Cuba and American intervention between the warring parties. Spain's reply was hopeful but evasive. On April 19th, Congress by joint resolution declared Cuba independent and authorized McKinley to use force. Madrid broke off diplomatic relations and on the twenty-third declared war.

As the troops marched across Cuba and the Philippines and Puerto Rico, "Remember the *Maine*" became their rallying cry. Sampson received command of the North Atlantic Squadron, won honors for the victory at Santiago, and became an admiral; so eventually did Sigsbee. A new *Maine* joined the fleet in 1902, the battleship serving until she was decommissioned following the First World War.

The final act of the *Maine* drama was played out in Arlington National Cemetary on December 28th, 1899. Here, nearly two years after the *Maine* went down, one hundred and fifty-one flag-draped coffins lay in neat rows above the snow ground. Among the numerous government functionaries and honor detachments of sailors, marines, and cavalry were President William McKinley, Admiral Dewey, Navy Secretary Long, and Captain Sigsbee, now commanding the *Texas*. The marine Band began a dirge as the presidential party arrived. When all were seated, Chaplain Clark read the Episcopal burial service. He was followed by Chaplain Chadwick, formerly of the *Maine*, with the Catholic rites. Three rifle volleys from the Marines split the crisp wintry air and "taps" closed the ceremonies.

It is not surprising that stereo


Sold only by Griffith & Griffith
PHILADEL'A, CHICAGO, LONDON, HAMBURG, GER. MILAN, ITALY.
William H. Rau, Publisher,
Philadelphia, Pa.
1447 Wreck of U S S Maine. Divers coming up to report. Havana

6. "Wreck of U.S.S. Maine. Divers coming up to report. Havana," no. 1447 by William H. Rau. Both American and Spanish divers examined the wreck prior to the court of inquiry hearings.

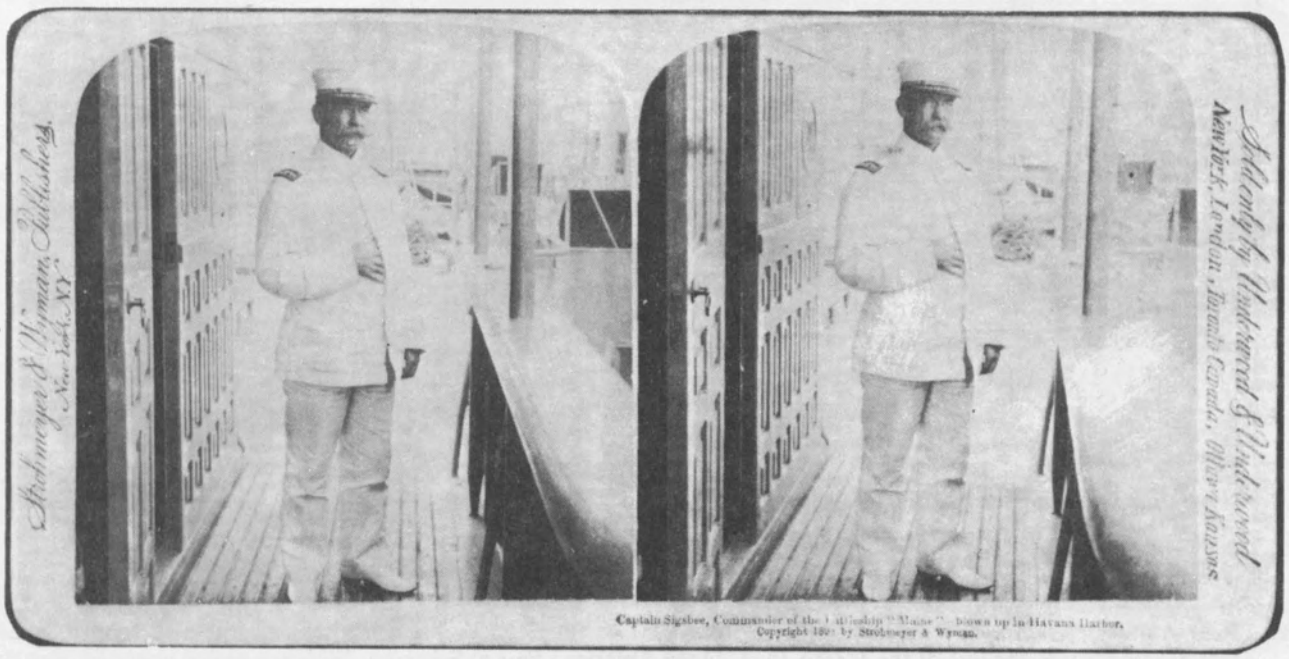
7. "Major General Fitzhugh Lee, Ex-Consul General at Havana," by Underwood and Underwood. Lee, ex-Confederate General and nephew of Robert E. Lee, issued the appeal for aid that brought the *Maine* to Havana.

views of the *Maine* wreck are fairly common; indeed, Keystone's #9078 "General View of the Wrecked Battleship *Maine*" is probably the single most frequently encountered stereograph of the entire Spanish-American War. This is due to the fact that Keystone continued to issue this card for many years as number 296 of the World Tours set. Keystone also produced a large number of nearly identical views with different catalog numbers in the ninety- and ninety-one hundreds. Other fine views of the wreck were issued by both William H. Rau and M. H. Zahner on the Griffith label as well as by Underwood & Underwood. Many of these show either American or Spanish divers at work, with tugs and salvage vessels hovering nearby; one unusual view by Underwood shows the wreckage in the foreground, with the Spanish cruiser *Vizcaya* in the background framed by *Maine's* large crane.

In addition to views of the wreck, a number of stereographs show the battleship as she appeared before the ill-fated Cuban visit. Notable among these are views by Kilburn, Underwood, Rau (this month's cover), Webster & Albee, and the International View Co. (Alfred S. Campbell) of Decatur, Ill.

Of the personalities associated with the *Maine* disaster, Lee, Sigsbee, Sampson, and of course McKinley are all represented.

Many of the victims were originally buried in Cuba on land given by Spain to the United States;



8. "Captain Sigsbee, Commander of the Battleship 'Maine' — blown up in Havana Harbor," by Underwood & Underwood. A career officer and Civil War veteran, Sigsbee was twice cited for having an unclean ship. Was negligence a factor in *Maine's* loss?

this is illustrated in a rare view by R. Y. Young's American Stereoscopic Company. Keystone and Whiting View Co. recorded the final wintry reburial in Arlington.

As the United States entered the new century and set about the serious business of acting like a world power, the memory of the *Maine* began to fade. But serious doubts still lingered.

In 1910 Congress, pressured by various patriotic organizations, appropriated funds to raise the battleship for souvenirs and to recover the remains of those sailors still trapped inside. For Cuba the hulk had become a hazardous obstacle that encroached on harbor space. A cofferdam was constructed around the *Maine* the following year and the water pumped out. The wreckage was painstakingly reexamined and photographed (not in stereo unfortunately). Then the old battleship was refloated and towed out to sea, accompanied by naval vessels of both the United States and the Republic of Cuba. With appropriate ceremony on the evening of March 16, 1912, the *Maine* slipped beneath the waves for the second and final time.

An official Navy board of inspection reevaluated the evidence. Though quibbling with Sampson's findings on matters of detail, the board reaffirmed the earlier conclusion: *Maine* was sunk by a mine explosion. More than half a century would elapse before the matter was again reopened.

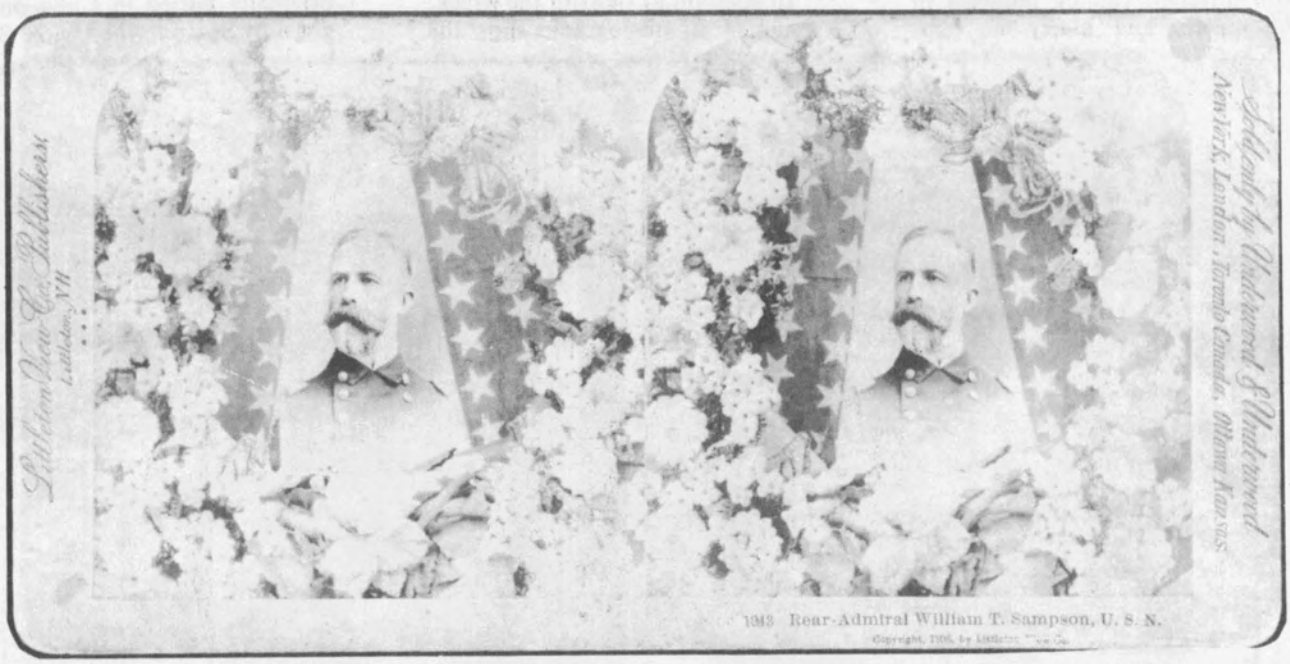
Among those who in later years became disenchanted with the official verdict was Admiral Hyman Rickover, who had been instrumental in establishing the nuclear navy during the 1950's. At his instigation, two specialists, Ib S. Hansen and Robert S. Price, began in 1975 an exhaustive study of the evidence from both the 1898 and 1911 probes. It rapidly became apparent that there were a number of objections to the earlier analyses.

For one thing, a number of features characteristic of mine explosions were conspicuously absent. Although the mine in question would have had to have been rather large (similar to the one illustrated in the January-February 1977 issue of *Stereo World*), not a single fragment of mine casing had ever been recovered from the harbor bottom. Also unusual was the lack of dead fish amid the debris the next morning; a large underwater burst would have been lethal to marine life within a considerable radius. The most significant omission of all however was the fact that not one eyewitness recalled seeing the massive column of water that is almost invariably produced by the explosion of mine or torpedo.

A second objection was more theoretical. Even the Sampson court had wondered whether any of the contemporary mines was capable of triggering the ship's magazines. The 1911 board had dismissed this argument because there had been two known examples of this occurring during the Russo-Japanese War. What the board evidently failed to realize was that the Russians, exercising a characteristic penchant for disaster, had been using a highly unstable and experimental powder in their ships.

The placement of the device formed yet another problem. Evidence from the wreck and the nature of the harbor itself eliminated the possibility of a drifting mine. Anchoring a stationary, shore-controlled mine was a complex operation that could hardly have been completed unnoticed by *Maine's* security patrols. If a mine was planted, it had to have been done before the battleship moored on January 25th. So we are left with the possibility that someone, acting with no foreknowledge of *Maine's* unexpected arrival, deliberately mined the berth in anticipation that *some* American warship *might* visit Havana in the near future and could *somehow* be lured to the fatal anchorage.

And who was this unknown culprit anyway? The Spaniards cer-



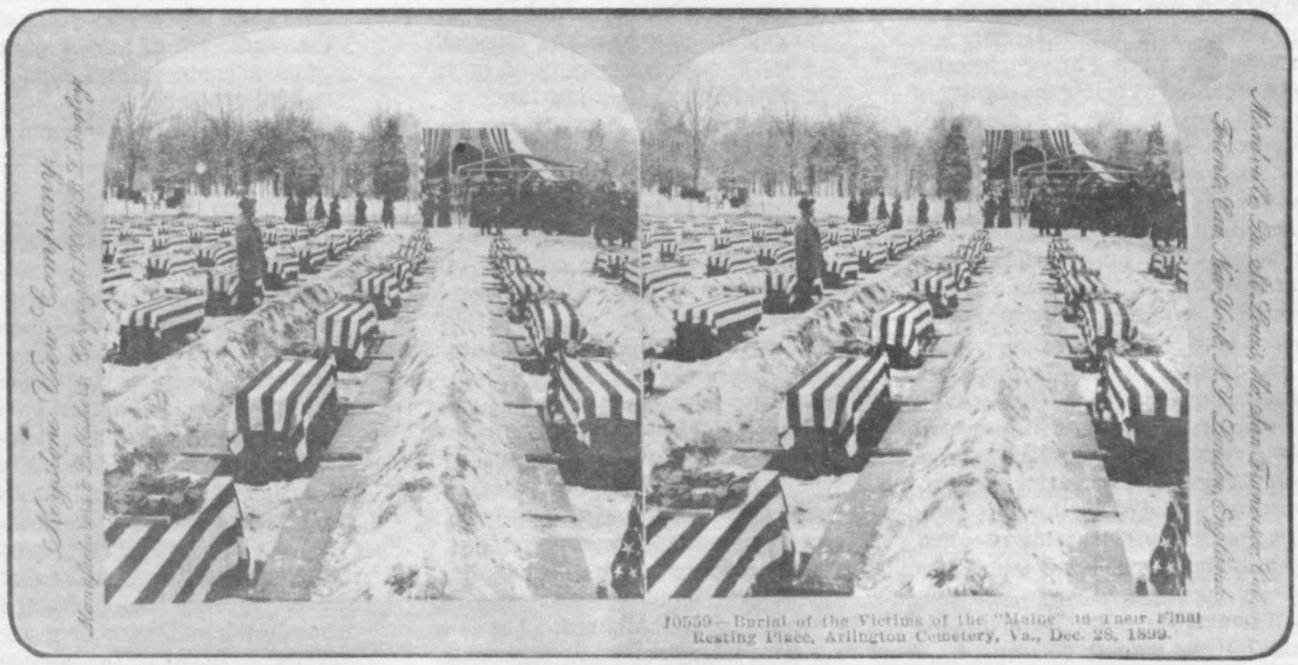
9. "Rear-Admiral William T. Sampson, U.S.N.," no. 1943 by Littleton View Co. As senior captain, Sampson headed the court of inquiry into the loss of the *Maine,* then led the American fleet at Santiago. Such non-stereo portraits, flag-draped and encircled with flowers, are fairly common stereographs of famous personalities; were they really popular or just a quick and inexpensive solution to the demand for views of leaders?

10. "Where the 'Maine' Heroes Lie Buried, Havana, Cuba," by R. Y. Young (American Stereoscopic Company).

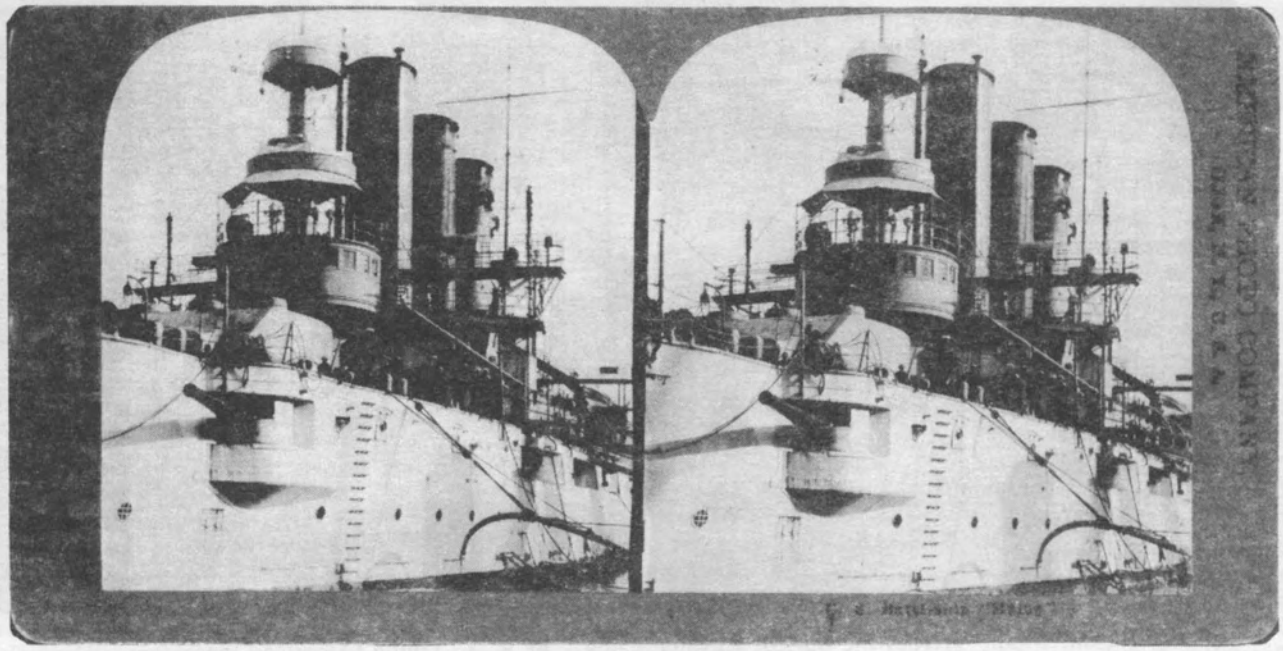
tainly had the opportunity of mining their own harbor but were sadly lacking in motive. Madrid was frantically searching for any way short of total Cuban independence to prevent a potentially suicidal war; Spain had the most to lose should anything happen to her uninvited guest.

The only ones likely to profit by an accident to the *Maine* were the Cuban rebels, for whom America intervention would be tantamount to independence. They certainly had motive enough, but lacked opportunity. Even assuming that such an operation could have been carried out under the very noses of the Spanish authorities, none of the myriad rebel groups possessed either the equipment or the technological skill to successfully mine the harbor. Furthermore it is inconceivable that a group of boisterous and undisciplined rebels could have maintained such a discreet silence about the project for so many years.

Finally even the chief prop of the main theory was removed. It was demonstrated that the "V" shaped deformation of the keel, which had figured prominantly in Sampson's investigation, was produced by the


Keystone View Company
Manufacturers Stereoscopic Views & Supplies
Meadville, Pa. St. Louis, Mo. San Francisco, Cal.
Toronto, Can. New York, N.Y. London, England
10559—Burial of the Victims of the "Maine" in their Final Resting Place, Arlington Cemetery, Va., Dec. 28, 1899.

11. "Burial of the Victims of the 'Maine' in Their Final Resting Place, Arlington Cemetary, Va., Dec. 28, 1899," no. 10559 by Keystone View Company. Nearly two years after the sinking, one-hundred and fifty-one of *Maine's* sailors were reburied in a snowy ceremony presided over by William McKinley.



12. "U.S. Battleship 'Maine'," by American Photo Company. A new battleship, launched in 1902, perpetuated the historic name until scrapped in the wave of disarmament following World War I. A third *Maine,* planned at the outbreak of the Second World War, was cancelled as the carrier replaced the battleship as the keystone of the fleet.

starboard rolling of the bow and the forward thrust of the main hull as it sank.

But if a mine hadn't sunk the *Maine,* what had? An internal accident surely, but what kind and where?

Sigsbee's own testimony before the 1898 court of inquiry reveals a man who was unfamiliar with his own ship. This was not really surprising in an era when engineering was regarded as below the dignity of a line officer. But the degree of Sigsbee's laxness may have been unusual. In 1886 and again in 1899 he was cited for unclean and careless conditions aboard ships he commanded. Could his lax attitude have carried over in 1898 to a staff of socially exhausted officers and a bored crew?

Whether or not negligence was a factor is questionable. The location of the explosion is not. It had been centered among the six-inch reserve ammunition in a magazine just forward of a bridge on the port side. The precise cause of the disaster had to be somewhere in this immediate vicinty, suspicion began to center on coal bunker A-16, immediately outboard of the magazine.

Bunker A-16 contained bituminous coal taken aboard at Newport News in late November, some weeks before the battleship had departed for Florida. Because bituminous coal had better steaming qualities in an emergency than the harder anthracite available at Key West, Sigsbee tended to hoard his supply of it. Bituminous did however have one disadvantage; it was extremely susceptible to spontaneous combustion and the leakage of explosive methane gas, especially when it had been confined in enclosed bunkers for some time.

Bunker fires were a common enough hazard. More than twenty occurred on U.S. warships alone between 1894 and 1908. Significantly, fires aboard the armored cruisers *New York* in March of 1897 and *Brooklyn* in May of 1898 were traced to the very same New River brand of bituminous coal as that in *Maine's* bunkers.

There were other factors as well. Only a single bulkhead of ¼-inch steel separated bunker and magazine, an arrangement the Navy officially recognized as unsafe in a report issued two days after *Maine's* arrival in Havana. In the magazine, canisters of powder were stored against this bulkhead. The fire alarms were notoriously unreliable.

So, although Hansen and Price were careful to point out that absolute proof is unobtainable, it appears that the riddle of the *Maine* has finally been solved.

Some eighty years ago this month, *Maine* steamed past Morro Castle on its journey into history. Even then the Spanish-American War was probably inevitable. Yet it is still somehow disquieting that the event that propelled the United States into the twentieth century was the result, not of human guile, but of the uncompromising hand of fate in human affairs.

FURTHER READING: The best general account of the Navy in this period is Walter R. Herrick, Jr., *The American Naval Revolution* (Baton Rouge: Louisiana State University Press, 1966). The most detailed account of the *Maine* and the subsequent investigations is H. G. Rickover, *How the Battleship Maine Was Destroyed* (Washington, D.C.: Department of the Navy, 1976) which contains the complete text of the Hansen-Price report. An interested earlier criticism of the mine theory is L. Van Loan Naisawald, "Destruction of the *Maine* — Accident or Sabotage?", *U.S. Naval Institute Proceedings,* XCVII (February, 1972), pp. 98-100.

interview

WILLIAM CULP DARRAH

(Editor's note: This is the second part of an interview which was conducted by John Waldsmith, Managing Editor of STEREO WORLD, with William Culp Darrah at Mr. Darrah's home near Gettysburg, Pa. on June 30, 1976). The interview will continue in the next three issues.)

Q: "There is a lot of question about the London Stereoscopic Co., North American Series, which is one of the most attractive groups of stereo views. I think in your book you mentioned that William England took all the views."

A: "I didn't know at the time I wrote the book the London Stereo Co. had probably purchased some American negatives. I'm sure that a few of them are by Gage. (F.B. Gage, St. Johnsbury, Vt. c. 1861-1873.) And I am quite sure that a few of the Baltimore ones are by John Walzl, the elder Walzl. I can't document this but I have heard this somewhere along the line as a rumor or tradition. William England went to Niagara Falls but I am quite sure that some of the negatives came from a local Niagara Falls photographer. I'd like to say it was Mason but I am not sure about that. If you look at the views you'll recognize there are different kinds of panoramas. Some of the views which I think were taken by American photographers lack the expansive panorama characteristic of William England. I think the clue to recognizing the views not taken by William England, is the difference in the panoramic sweep of the vista."

Q: "The way he saw them?"

A: "The way he saw and framed a large expanse of landscape."

Q: "Recently Rick Russack has found an 1854 Langenheim paper stereo view and I think has corresponded with you on it."

A: "Oh yes. Again I did not know in 1964 that the Langenheims first issued their cards on a thin white card mount with the prints of smaller size and framed in a broad gold border, with or without the copyright. I'm quite sure those are the first paper issues from Langenheim."

Q: "Do you think they are the first commercial ones in the United States?"

A: "That's hard to say. To say the first is a very difficult thing. John McClees was working with paper prints in 1853. Whether he produced any for sale at the time, I don't know. Presently a woman in Philadelphia, I believe she is in the Art Museum there, a curator of photography, is working on McClees."

Q: "I'd like to talk about the Powell Survey. There are several different types of mounts they appear on. Can you describe what the official Powell Survey mount is supposed to look like, there are several different versions.?"

A: "The Government never officially issued these views. The views were published by the Powell Survey. The cameras, the equipment, the chemicals and all were purchased with Survey money, but the title to the views was always held by Powell. How he engineered this deal I shall never know. This was also true of the Hayden Survey. There was a great deal of rivalry and even bitterness between these surveys, a great deal of jealousy over their respective prerogatives and their domains. These views were distributed handsomely and freely among congressmen and their friends in order to win votes. The official Powell Survey views, that is, official from the standpoint that they were distributed by the Survey itself before the creation of U.S. Geological Survey are the artistic size with a yellow front, green back. They have pasted labels and a red imprint on both right and left sides of the face. The views were actually printed by Jarvis in Washington who had a huge photo-printing establishment and made stereos for many photographers. Powell had the privilege of selling as many of these views as he could. Again, I don't know just what the deal was, or what arrangements he had made with officials in the Interior Department. The views that were sold privately have Hillers' manuscript labels on them. Even when he didn't take the negative. If you find a beautiful, almost Spencerian script title on the back, it was written by Hillers himself."

Q: "And occasionally you see a Jarvis label?"

A: "Oh, yes. That Jarvis label means they were sold in one of Jarvis' outlets in Washington."

Q: "He had several outlets?"

A: "He had three in the mid 1870's."

Q: "Do you know what dates Jarvis was in business in Washington?"

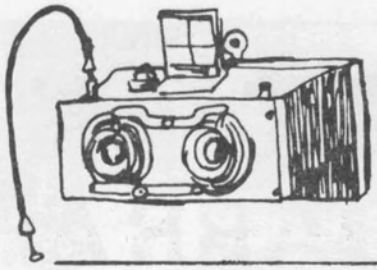
A: "Well, Jarvis originally was in business selling photographic supplies in Omaha, Nebraska. He came to Washington about 1870. I don't know the exact date. I've never been able to find it, but he began selling views in 1871 with his imprint. He did not have a photo-printing establishment until about early 1873." He continued to produce stereo views to the mid 1890's.

Q: "Do you think he purchased negatives from other Washington photographers, like Bell?"

A: "Not from Bell. Bell ran his own business. Bell was perhaps the best of the Washington photographers. At least of the mass producers. There are some very excellent early photographers in Washington that are 5 to 7 years earlier than Bell. Practically every photographer in the large volume business bought negatives. You go through the *Philadelphia Photographer,* or even a little later *Anthony's Bulletin,* even Anthony are advertising for interesting negatives. And once they were purchased, the original photographer never received any credit whatsoever. The full title passed to the purchaser."

Q: "Occasionally there were exceptions like the Gage-Anthony

(Cont. on page 16)



THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH
THE SOCIETY

Buying Your Personal Stereo Camera

By Frederick S. Lightfoot

Anyone who collects antique stereo views is apt to get the urge to make stereos of his own. There may be historic buildings in his or her town that are due to be torn down or drastically altered, and that have never been recorded in stereo. Quite likely, no current stereo coverage of the contemporary scene exists. Or, perhaps, a collector may be a railroad buff interested in making stereos of surviving historical equipment and its modern equivalent. Portraiture of one's family and friends, scenes of one's garden, boat, etc. may also be the purpose of a venture into personal stereo. Other fans will enter the demanding areas of close-up stereo, taking pictures of flowers, birds, insects, and marine creatures. "Hyper" or giant's eye panoramas of cities, mountains, etc. have a special appeal for some of us.

The simplest way to dip your toe into stereo is to use a single lens camera the way many of the first stereo photographers did. Take one picture of a subject, move the camera about two and a half inches to right or left, and take another picture. You will now have a stereo pair of images which can be mounted for viewing. Of course, if the subject changes between the two exposures, the changes will be glaring in the viewer as "anomalies." However, for subjects without motion or changes in lighting, this method is entirely practical, and can be facilitated with any kind of mechanism that permits proper movement of the camera, usually a "slide bar."

Another inexpensive way to try stereo is to buy a split image attachment for your camera, if one is available. Such an attachment will produce a stereo pair of images on one frame of film. The main drawback is that the images are narrow, and best suited for portraiture. A special viewer is also needed.

A third way to enter stereo without much expense is to buy two small cameras which can be mounted side by side with about two and one half inch to three and one half inch separation between the centers of the lenses. This would be easy with a 110 camera. 35mm cameras might work out placed bottom to bottom. In any case, it must be possible to operate the shutters simultaneously if instantaneous pictures are to be taken. Assuming that the lenses are reasonably well matched, this two-camera system can work quite well, and it has a special advantage if the spacing between the cameras can be increased to, say, six inches or more. With wide separation, hyper stereos can be made. This is not practical with an ordinary stereo camera. Of course, for the best results in such work, the two cameras would have to be better grade models, and this method would then become costly.

For most purposes, there is no doubt that the purchase of a camera specifically designed for stereo is the best solution. Some compromise is unavoidable here because, at present, there is no satisfactory stereo camera in production. Not too long ago, if you were lucky, you could have had a friend buy you a Russian camera, the "Sputnik," which, with case and viewer, sold for $100 or less in the Netherlands. This stereo camera is surprisingly good, and is designed for 6 centimeter by 13 centimeter format. It now seems to be unobtainable, and the only camera now on the market is the Italian ISO Duplex, which does not give the amount of separation desirable for stereo.

So, you must be resigned to the second hand market today to get a stereo camera of better quality. This is not so bad as might be thought, as stereo cameras have been sold in tremendous quantities in past decades, and many were not used much before being set aside. At least one source reconditions its cameras.

The camera which is easiest to find, the Stereo Realist, a 35mm unit, happens to be an excellent choice, and there is a manual, also fairly easy to obtain or borrow, which is most helpful. The commoner, and less expensive Realist has f 3.5 lenses, and retails for about $80 to $150, including the case. (You just might find one at a yard sale for $10!) The f 2.8 model is expensive, and its extra latitude in

exposure is not worth the cost for anyone except really stretching the range of the camera. The Realist viewer is a good companion to the camera, and runs $50 up for the battery model, higher for the model with line cord and adjustable light intensity. There are cheaper viewers, some still in production, but the Realist is to be recommended.

The Wirgen Edixa, once plentiful at a close out price, is another excellent camera. The more expensive model has a built in light meter, which you may find superfluous. (It is *not* an automatic camera!)

The rare and costly Verascope with wider format has a prestige not matched by its optics, which are a bit soft. However, someone specializing in landscapes and portraits might find it ideal.

One advantage of the Realist and Edixa is the possibility of obtaining wide-angle lens attachments designed for them.

There are other 35mm stereo cameras which give good results, such as the Kodak II, Revere and Wollensak. They are cheaper models, and, as might be expected, have fewer refinements and slightly less perfect optics as a rule. But at $60 to $100, they fit the pocketbook for those who are not demanding the very best, and who may learn how to make the most of their solid capabilities.

Quite often, stereo collectors like the convenience of the modern stereo camera, but want to transform its small 35 mm format to the old standard format so that their own stereos match those of the past. This can be done if the 35 mm camera is loaded with fine grain black and white film, and the resultant negatives are enlarged, either on paper or on positive black and white film. If a top quality enlarging lens is employed, the enlarged prints can be virtually as good as most contact prints. Large format color prints can also be made, starting from color slide material, or from color negative film. The results will depend greatly on the film used, the processing of the film, and the expertise of the print maker. For best results, it is advisable to go to the expense of making large format stereos in color with color transparency film.

Formats smaller than 35 mm have been used, as in the Viewmaster personal stereo camera, and there is a report that a 110 style stereo camera prototype exists. The continuing exhaustion of the world's silver supply may eventually force all of us to smaller formats, but, while the option is open, many serious stereo photographers will choose a larger format than 35 mm.

The next step upwards is the old 45 x 107 mm format, which was the major amateur size for over fifty years. There are many 45 x 107 cameras around, and those with Tessar or Goerz lenses are still worth using, especially if one has a Taxiphote, the magazine type viewer which is fairly often offered. The main problem in using 45 x 107 is that one must usually load its holders with sheet film, and these have to be cut from larger sheet film in one's darkroom! It isn't difficult after a little practice for most people. Color film can be used, but you will probably have to develop it yourself.

More practical, and more costly — in terms of first cost for the camera and then for film, is the 6 x 13 cm format, which gives images about 2.4 inches square. Many 6 x 13 cameras again are sheet film types, which means cutting one's own film. Others have roll film backs, and a few actually come with both roll film and sheet film magazines. The Rolls Royce of 6 x 13 is the Rolleidiscope, which has a roll film back and, as a "collectable" camera, now sells for $600 up. While this seems high, consideration of what it cost forty years ago and what inflation has done to prices leads to the conclusion that the price is tolerable, if you want the best.

The "Big Berthas" of stereo are cameras which require 5 x 7 inch film, such as the American Stereo Graphic or Graflex. These were the cameras that Underwood and Underwood, and Keystone, used to make their views. They are big, heavy, and tend to ~~shve~~ narrow angle images, but, with the finest lenses of their time, particularly the Goerz Dagor f 6.8, they cut negatives of exceptional quality. Unfortunately, all these cameras have also become "collectable," and some run into 4 figures in cost. The cost for their film is also something to give one pause.

The old Stereo Kodak with f 7.7 film should be noted. Once greatly favored because of its fine optics, roll film back, and ease of carriage, this model is a problem today because its size of roll film is no longer made. It can be altered to use other size film, but then additional holes must be made in the back to check the film advance.

For anyone who is handy, it is possible to build one's own stereo camera, either entirely from parts, or from components scrounged from old cameras — say a pair of lenses on a board from one camera, a box from a view camera, maybe a Graflex shutter for high speed exposures, etc. Such a camera might incorporate a feature found in some old stereo cameras, i.e., convertibility to single lens, wide angle use.

A general rule would be to buy the best camera you can afford, as the joy of making your own stereos is apt to make you dissatisfied with a poor camera. Cheap box stereo cameras and other low grade models are not worth the film they will waste. When you buy a camera, insist on a reasonable return privilege. Used cameras often have faulty shutters, light leaks, and other flaws which may be very expensive or impossible to repair. A shutter that is just a little slow may be tolerable, if you can have its speeds checked, or will check them with a trial roll of film yourself.

Many people feel that the cycle of stereo is at the point where a new surge of interest in it will occur, and this could bring us new stereo cameras. But don't wait! If the idea of taking your own stereos appeals to you, make the plunge now! It's great fun.

Some sources for stereo cameras:

Henry Erskine, 1282 Sherwood Road, Highland Park, Illinois 60035 (Sells reconditioned Realists.)

Allen & Hilary Weiner, Apt. 16-R 392 Central Park West, N.Y., N.Y., 10025

Stereophotography Unlimited, 8211 27th Avenue N., St. Petersburg, FL. 33710

Olden Camera, 1265 Broadway, New York, N.Y., 10001

Columbus in the "SHUTTERBUG" P.O. Box 730, Titusville, FL 32780

Note: Special thanks are due Paul Wing, Jr. for some of the above details.

REVIEW

By John Waldsmith

It is here, the book we have all been awaiting. William C. Darrah has just released *The World of Stereographs* and copies of the book are now being shipped to N.S.A. members. Billed as "a survey of and guide to stereographs," the *new* Darrah book is a tour de force of pure determination to put down in writing as many useable facts as can be comfortably placed on its 272 pages. Darrah was criticized in 1964 for the few illustrations he chose for his original book *Stereo Views, A History of Stereographs in America.* He called it his "little book" and never intended it as a definitive work on the subject. To quiet his critics he has included 301 illustrations, 32 are in color. He has also added much new and revised information. The coverage of the entire world was a staggering feat but it has been accomplished in a format and readability which can be appreciated by all collectors. He has included his checklist of photographers which has been increased to include 3200 North American photographers arranged by States plus a valuable register of more than 4000 photographers throughout the world who produced stereo views.

With full sewn buckram binding, *The World of Stereographs* retails for $22.50. By special arrangement, the N.S.A. is offering the new Darrah book at $19.95 plus $1.00 postage (Sent 4th Class Book Rate in U.S.). Postage is $3.00 to Canada and other foreign countries.

*

Did you know that L.S. Hazeltine was Post Photographer at Fort Assinaboine, Montana in the 1880s? This is just one of the many photographers listed in Carl E. Mautz's revised edition of the *Checklist of Western Photographers.* Admittedly an incomplete list, it does include much information and names of Western U.S. photographers which are not available elsewhere. The 21 page booklet also includes 20 illustrations of western views, portraits, and backs of mounts. Priced at $3, the checklist is available directly from Carl E. Mautz, 3083 N.E. Regents Dr., Portland, Ore. 97212.

comment

"I thought you would like to know that the November-December issue of "Super-8 Filmaker" (Vol. 5, No. 7) has the first of a 3 part series of how to film and project your own 3-D movies, in Super-8. The article is by Lenny Lipton, who has devised the dual camera system which is shown on the front cover of the issue." David Martin, Metaire, La.

*

"We visited Disney World last January and while walking down Main Street U.S.A. had to stop and take a picture of a window in one of the buildings marked "Iwerks-Iwerks, Stereoscopic Cameras, Ub Iwerks, Don Iwerks, Repairs, Modifications." It is by no means remarkable that the resorts' designers were aware of the prominence of stereo-photography, and if that is all there were to it I wouldn't bother calling it to your attention. Later that afternoon we watched a screening of "Steamboat Willy," I think it was Disney's first Mickey Mouse animation. One of the photography credits was to an *Iwerks,* but the implication hit me so slowly that I didn't catch the first name and could not wait through the entire cycle of films again. Did Disney work with an experienced stereo photographer? Did they use a knowledge of stereoscopic effects to help develop the techniques of animation? Maybe someone either has the answer or is interested in pursuing this further.

"Also in Disney World, we found ten (!) floor model coin operated rotary viewers. Nobody in the huge complex was able to give me any information on the background of these particular machines. They are located in the Penny Arcade, and it was well worth the extra pennies to see them.

"Do you know anyone with knowledge about the solar eclipse expeditions of 1869. I have been able to identify at least six such expeditions — four definitely photographic. I also have evidence that there were well known stereo photographers on at least two of the expeditions in Iowa. (I know of four in Iowa, one to Illinois, one to Ohio.) The only views I possess, however, may have been from an additional expedition to Iowa (by amateur astronomers). If anyone ever sorts out what took place it might make an interesting article."

"Just received Vol. 4, No. 5, the quality as usual was excellent. The interview is fascinating. *Dimension Vision* seems to be in the same format as the *Tru-Vue 3 Dimension* views which were a poor competitor for *Viewmaster.* Stereo-Magniscope, Inc. of Jackson Heights, N.Y. produced a fold-up paper viewer for advertising purposes. It had plastic lenses and the views were moved horizontally. I have one that was distributed by the Plymouth Undergarment Co., 148 Madison Ave., N.Y.C. I believe that this particular one was used between 20 and 30 years ago to advertise various support undergarments at medical conventions. I have no views for it." Stan Lipson, Westfield, N.J. 07090.

DARRAH

(Cont. from page 13)

views?"

A: "Oh, this was partly on Gage's insistence. He sold to Anthony if he received credit. And of course when it came to such things as the Mammoth Cave views by Waldack and the negatives were owned by somebody else, Proctor & O'Shaughnassy, Anthony went out and tried to get distribution rights. They were a very popular series. They sold a great number and continued to sell them even in the red mount format in the early 1870's."

Q: "Several different issues."

A: "Oh, yes."

Q: "Have you ever done any stereophotography of your own?"

A: "No, no. I have a little confession to make. I went blind in one eye around 1952 and I don't see stereo."

Q: "Sort of the irony of it all."

A: "Well, I sometimes joke and say, in the sense of Greek tragedy, this is the penalty I pay for my enjoyment."

PINHOLE PHOTOS

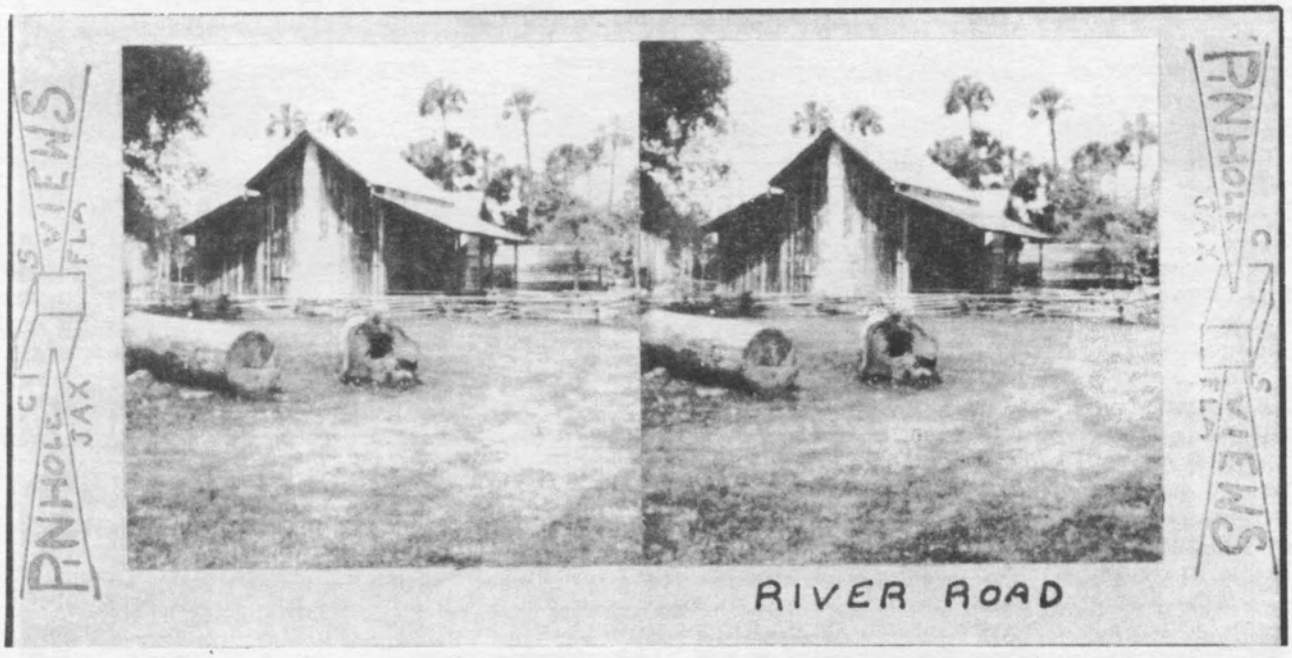
By N. C. Slade, Jr.

The laws of optics applicable to the Camera Obscura were known to the early Greeks and put into practical use by artists as early as 1553. The captured image eluded every experimenter until Daguerre's success in 1839. The pinhole camera is the camera obscura in its simplest form, easy to build and use and satisfying to the artistic urge in all of us. I stumbled upon its charms when I was asked to present a course to sixth graders at The Jacksonville Childrens' Museum. We use a four inch tin can, a half inch hole in its side over which aluminum foil is affixed and pierced with a #10 embroidery needle. A four second exposure of F2 Kodabromide paper, developed in Dektol, yields an astonishingly clear negative with great depth of field. It is but a step to two tin cans side by side and the production of a high quality stereograph.

I have gone on from there to the construction of several more complex cameras — the latest using 5 x 7" bromide paper taped end to end and advanced on a roller to give me ten exposures in either the full 5 x 7" format or, using a front with two apertures divided by a septum, the classic stereo duo to fit the traditional 3½ x 7" stereo view card. Camera design is limitless, imagination is your guide. The 1974 book "THE HOLE THING" by Jim Shull, Professor at Mount Angel College in Oregon, a gift from a fellow NSA member, has forestalled much experimentation toward a book of my own. Nothing could be added to Professor Shull's delightful presentation. If not available at your local photo emporium for $2.95, write the publisher - Morgan & Morgan, Inc., 145 Palisade Street, Dobbs Ferry, New York 10522. Also most helpful to me has been Professor Wiley Sanderson of the University of Georgia who, like Jim Shull, has made pinhole photography an important part of the arts program at his school.

The accompanying stereograph was a four minute exposure of the scene at the recreated homestead "River Road" on the grounds of the Children's Museum. About thirty persons, large and small, wandered about the site while the shutter was open on a bright afternoon, none staying still long enough to reflect enough light to make an impression on the emulsion. Look at some of your early views, the ones on square corner mounts, and you will understand why there appeared to be no people on the streets in those long exposures necessitated by the slow speed of the negative materials available to early photographers.

Try pinhole — you will be captivated. No matter how great or little your photographic skill you will surely find another medium of expression.



The Unknowns

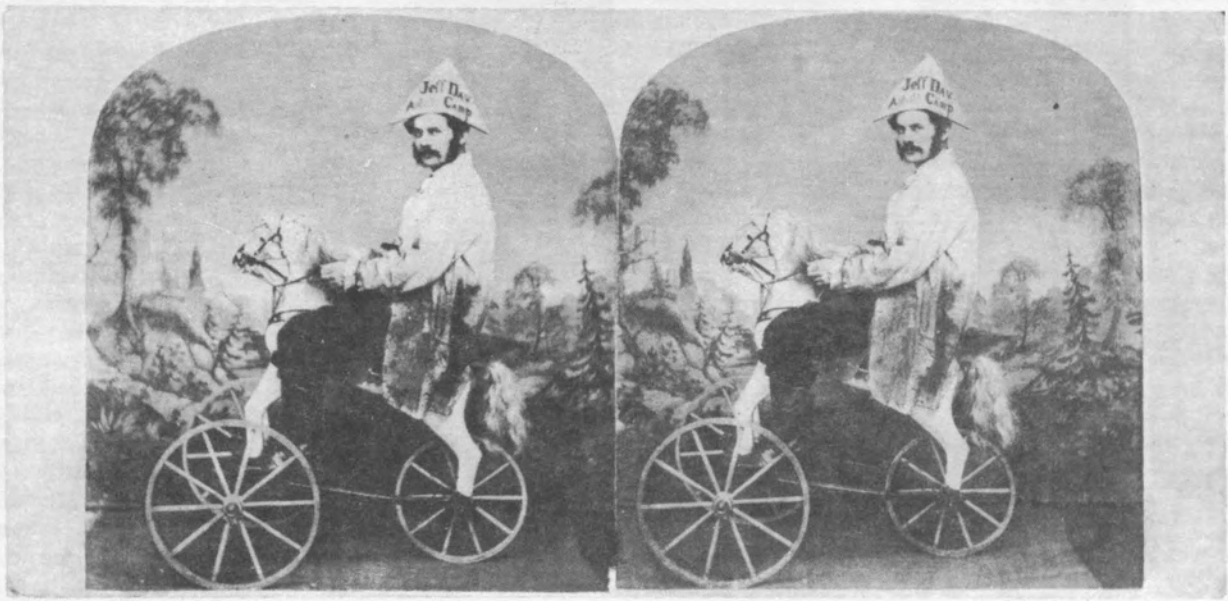
By John Waldsmith

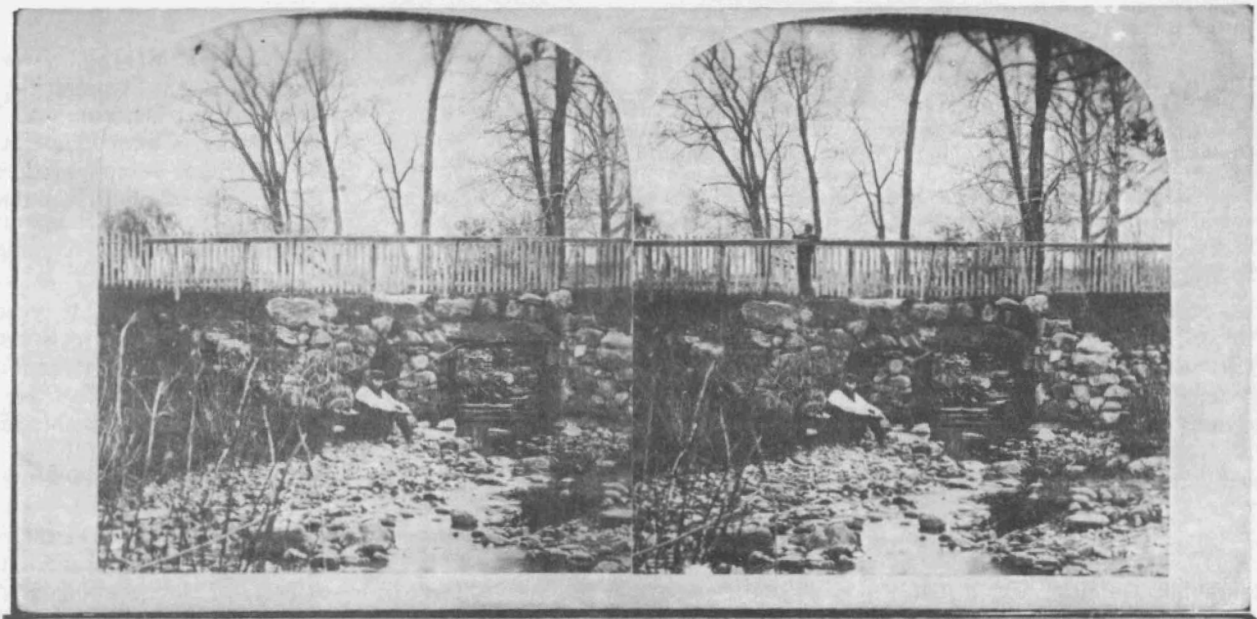
It is never too late to identify one of our unknowns. There still are a number which have never been identified. Back in the Mar. - Apr. 1976 issue we featured a view from Neal R. Bullington's collection titled "State Capitol and Park." It was not identified immediately as I might have expected but now we have received identification, almost simultaneously from two of our members. Jim Becker of Walden, N.Y. writes: "Just this morning (while going through some past issues of STEREO WORLD) Suddenly it hit me — I was certain I knew that building. I rushed to my collection and put my finger on it; the building in question is the earlier State Capitol at Albany, N.Y. — a building which, to my knowledge, still stands today to the northeast of N.Y. State's present capitol building. From a close look at the Albany photographers in my collection, I feel I can say beyond a doubt that the card in question is by Aaron Veeder, who commonly used the same size card, the same untrimmed print of the same proportions, and the same style of printing on the negative. The only feature I can not compare with is the color of the mount, which was more commonly used by W. Notman, who had studios in Albany and elsewhere." A few days later a letter and a similar view arrived from Stan Lipson of Westfield, N.J. He sent a view by Aaron Veeder which appears to have been taken on the same day from a different angle than Neal's view. He noted "The cupola doesn't show in the print (in STEREO WORLD) but the buildings are identical." Thank you gentlemen for identifying another unknown.

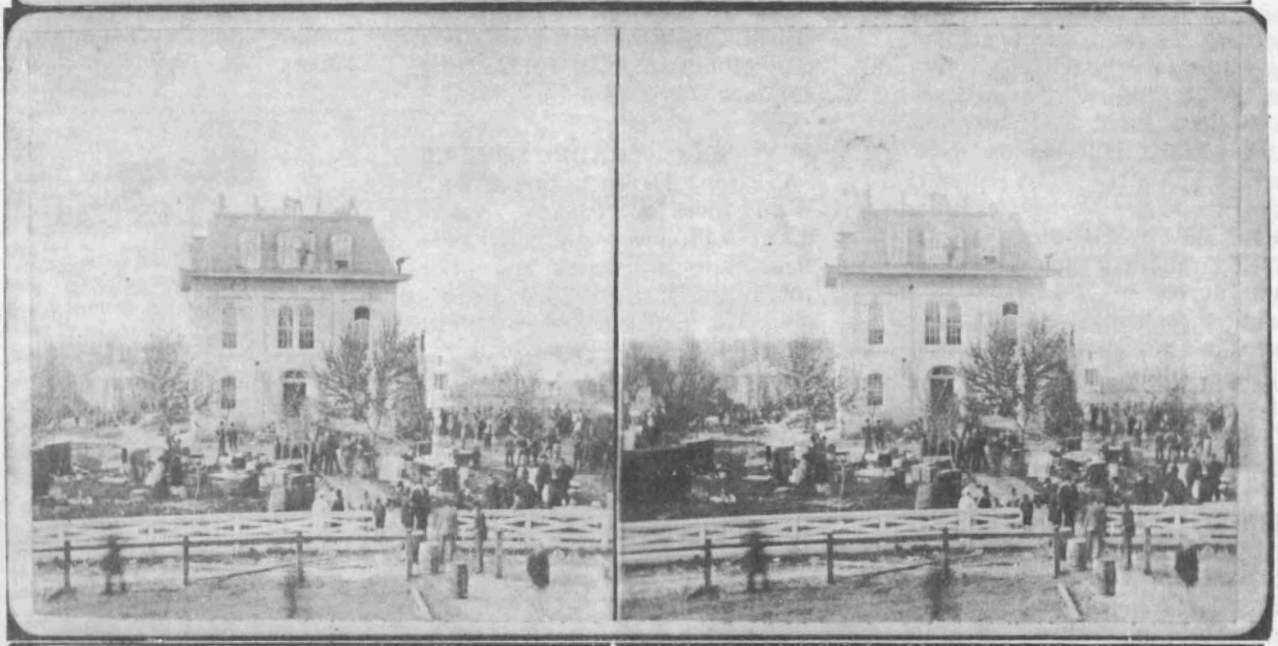
David Miller of Montreal, Canada, has sent a convincing rebuttal of Wallace Beardsley's identification in the Sept. - Oct. issue of Robert Wright's waterfront scene. "It almost certainly isn't (Montreal Harbor some time in the late 1860s.) The Montreal Harbour at the period referred to was quite built up; neither the architecture nor the railing in Robert Wright's view are right for Montreal in the 1860's or indeed at any other period." Dave enclosed several xerox copies of views in his collection which are noticeably different than our unknown. In conclusion he noted "All that aside, neither I nor the Curator of the Notman Photographic Archives could identify Robert Wright's view." We are now back where we started.

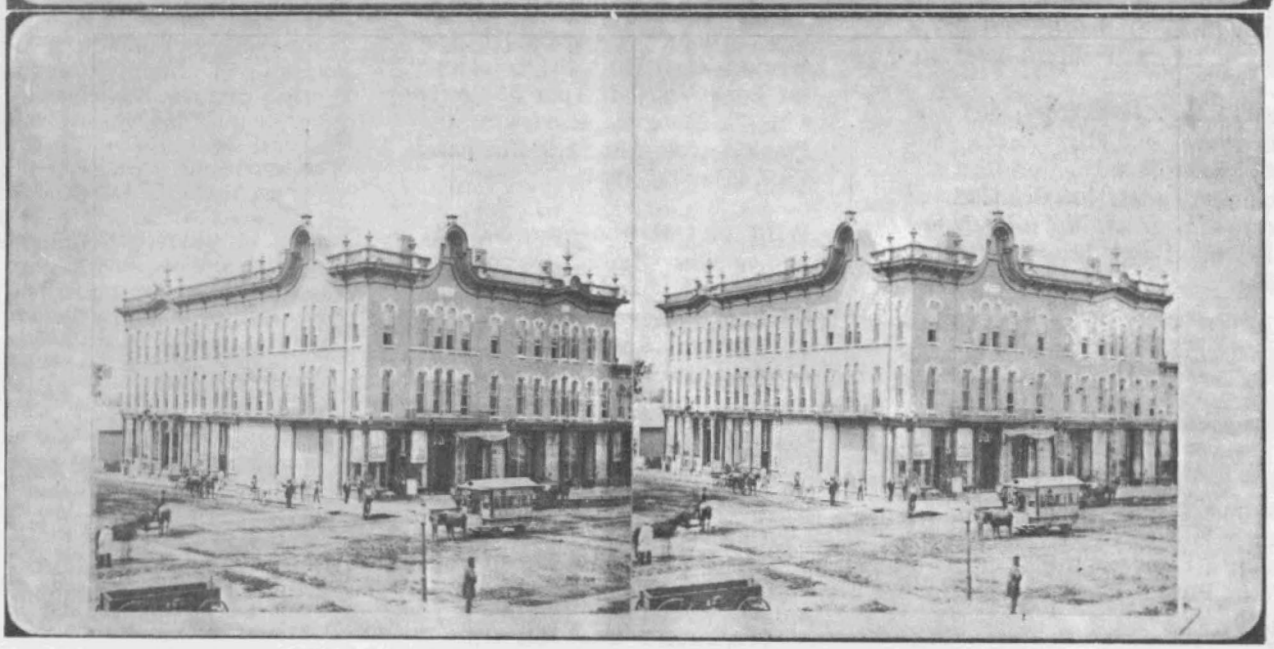
We have sturred up a whole new investigation with the publication in the last issue of Brant Rowles' view of the Southern Photographic Association photo cart. Vern Conover of Fairfax, Virginia, has a view for sale in his current auction (lot #35) of a photo wagon which is nearly identical to Brandt's with markings that appear to be identical. The view was published by S.T. Blessing of New Orleans. It is titled "Muddy Bayou." To make the issue even more interesting we received the following letter from Marvin Housworth of Atlanta, Georgia. "I have one view which intrigues — It's a residence in the Piney woods, titled in pencil on the back "Residence of W.C. Cooke, Pensacola." The mount format is similar to Brandt's, but is identified: at the left margin-front: 'Florida Scenery by the Southern Photographic Association, H. Mancel, operator.' At the right margin-front: "Views taken expressly for European Emigration Societies.' In conclusion he says "I've been puzzled about the 'European Connection' for some time." We hope some energetic member does some further checking on the S.P.A. and the strange Florida - New Orleans - Blessing - Mancel - European Emigration connections. Our thanks to all participants this issue.

(Cont. on page 22)









CLASSIFIEDS

As part of their membership dues, all members receive 100 words of FREE classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 13¢ per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $35 a page "camera ready" (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the "Editorial" on page 2. Special advertising problems should be directed to John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229 or call (614) 885-9057.

FOR SALE

PAPER AMERICANA. Stereo views, early newspapers, books, documents, Harpers Weeklies. Free list. Gordon Totty, 576 Massachusetts Ave., Luneburg, MA 01462.

ANNOUNCING — A Photographic Catalog! Featuring: Fine antique cameras, stereo views & viewing devices, literature and the unusual. New "book form" format. Single issue $2. Three issues $5. RoBerta Etter, P.O. Box 196 (S.W.), Lenox Hill Station, New York, N.Y. 10021.

SHEET 29" by 44" of 48 colored LITHOS on heavy paper as proofs. Complete sets of 12 Life of Jesus and 12 French maid and amorous husband, miscellaneous scenics, McKinley tomb, etc. A few titles defective or missing. $10.00. Mailed in tube. Earl Moore, 152 Walnut, Wooddale, Ill. 60191.

STEREO VIEW GREETING CARDS — Box of 16 Birthday and Get Well cards and envelopes. Card face is comic stereo view (2-D). $8. per box postpaid. Stereo Photography Unlimited, 8211 27th Ave. N., St. Petersburg, Fla. 33710.

NEW STEREOSCOPES: $25 and $30. View mounting cards: 50¢ each. Sizes 7" x 3½" or 7" x 5". Minimum order: $10.00. Cash or check with order. Keystone View, 2212 E. 12th, Davenport, IA. 52803.

STEREO VIEWS in paper and glass. Viewers, cameras and all other antique photographica. Write for free mailings. Leon Jacobson, 161 Genesee Park Drive, Syracuse, N.Y. 13224.

NEW STEREO VIEW LIST goes to previous buyers on February 15. Others may receive by sending 50¢ stamps (refunded on first order) to Wolfe, Box 62, North Sutton, N.H. 03260.

2/8

STEREO SPACE SLIDE SET & electric viewer, 12 slides, Earth, Mars, Jupiter, Venus, Comets, Stars...Many N.A.S.A. photos. $24.95. Three Dimension Studios, P.O. Box 8185, San Jose, CA. 95125.

ACCEPT OFFERS: Keystone "Tour of the World" 1200 cards with '36 copyright book, furniture stand and four Telebinoculars. Excellent condition. Bob Lipp, Box 603, Monument, Co. 80132, (303) 481-3490.

BUY—SELL—TRADE: Send #10 SASE for sales list in preparation. Want thousand Islands, Watertown, Adirondack and early nude views. Please describe and price your items. Dr. Frederick J. McCarthy, 356 Broadway Ave. West, Watertown, N.Y. 13601.

1/24

TRADE

MODERN COLOR STEREO. If you take 35mm stereo I would like to exchange slides on various subjects. Please write. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

TRADE OR SELL 198 stereoscopic views in book Vol. I-II and III-IV of World War (I) Through Stereoscope for Book Vol. I-II Tour of World with 72 Stereoscopic views. Mrs. Frank A. Terry, Box 218, Chatham, Va. 24531. Tel. (804) 432-3941.

WILL TRADE from over 1000 U.S. photographers (except Oregon) for scarce, rare, and hard to find Keystones. List your interest by man or location. Robert Wright, 503 Norton, Ashland, OR 97520.

WANTED

SARATOGA SPRINGS views wanted. This Victorian resort was extensively photographed so check your collections and let me know if you have any to sell. Robert Joki, 106 Ludlow Street, Saratoga Springs, N.Y. 12866.

WANTED: Stereo views of Augusta, Ga.; Summerville, Ga.; Atlanta, Ga.; Decatur, Ga.; Stone Mountain; Camp Hancock at Augusta, Ga. Joseph M. Lee, III, 306 Shadowmoor Drive, Decatur, Ga. 30030.
Ga. 30030.

WANTED — Folding stereoscopes, inexpensive stereoscopes such as Rotoscope, Tru-Vu, etc. plus ornate old viewers, optical toys, etc. Paul B. Jones, 2673 Lindenwood Dr., Pittsburgh, Pa. 15241.
(412) 833-5209.

KEYSTONES WANTED, Nos. 5409, 15684, 19213, Calif. set positions 1, 17. Underwood U.S. position 2, Belgium position 8. H. Ewald, 9920 Bassett, Livonia, Mi. 48150.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.

WANTED: Person with home darkroom to develop and print my 35mm black & white stereo film for a fee. Local commercial processors are impossible! Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.

WANTED: Stereo views; daguerreotypes, ambrotypes, tintypes, of portraits of or any subjects: Photos on paper. Views of the West, Indians, and fine photogravures. Will pay good price. Alex Primeau, 3382 18th Street, San Francisco, Ca. 94110. Phone (415) 864-5966.

WANTED! Unusual viewers, large or small collections of quality views, antique and unusual cameras. RoBerta Etter, P.O. Box 196 (S.W.), Lenox Hill Station, New York, N.Y. 10021.

WANTED: Stereo projectors, circular (ViewMaster), and rectangular (1 5/8 x 4) slides. Good condition, reasonably priced. Also any views of Lincoln House (1865-1917), Swampscott, Mass. Sarah W. Baker, Box 7, Centerpoint, Ind. 47840.

BEES, BEE HIVES, equipment, yards & apiaries. Norway sets. Set of 100 cards to go with U&U Norway Through the Stereoscope. A. Christiansen, 66 Spencer Road, Basking Ridge, N.J. 07920, (201) 766-3448.

VOL. 1 & 2, Keystone T.O.T.W., 600 card set. Numbers T-1 thru T-100. A.A. Sposato, 609 Fermery Drive, New Milford, N.J. 07646, (201) 385-2429.

STEREO VIEWERS, all kinds, stereo cards, especially interested in the Great Chicago Fire, the Great Storm of 1900 of Galveston, Texas. Also 3½ x 4 glass slides, no foreign ones. Cylinder Phonographs & records, all kinds, disc machines & records. Wooden cob records for the Hand Gem Roller Organ. Alton Vogel, 704 E. Cameron Ave., Rockdale, Tx. 76567.

SHAKER STEREOS and all paper material; series French Maids #592; folding stereoscope by Chase patented in 1872. Jerome Rubin, 28 Sackville Street, Charlestown, Mass. 02129. Tel. 617-241-9549.

MISSING CARDS from following sets. France (U&U) 3,66; Switzerland (Key) 80, 84, 98; T.O.T.W. (400) (Key) 300, 397. A.A. Sposato, 609 Fermery Drive, New Milford, N.J. 07646, (201) 385-2429.

CALIFORNIA items pre-1900. Especially interested in books illustrated with tipped-in original photographs. Louise Fielder, 46 Almendral, Atherton, Ca. 94025, (415) 366-8850.

TO BUY STEREO VIEWS of any category, although humorous and genre scenes preferred. Underwood and Underwood simulated book boxed set "Trip Around the World" wanted too. Have box of the Lumiere glass views to trade. Ray Welch, 16 10th Street, Ronkonkoma, N.Y. 11779.

SARATOGA SPRINGS: This victorian resort was extensively photographed. Please check your collections and let me know if you have any views of Saratoga to sell. Also want Ballston Spa and Round Lake views. Bob Joki, 106 Ludlow St., Saratoga Springs, N.Y. 12866.

VERMONT VIEWS always wanted, street scenes, transportation, occupationals, etc. Will trade whenever possible. Stuart Butterfield, 280 Kinderkamack Rd., River Edge, N.J. 07661.

SWEDEN: Stereo views, sets or singles. Richard N. Pitman, Post Office Box 1102, Oakland, Ca. 94604.

PAN CHRO SCOPE viewer (by U&U) for 3¼ x 5½ cards. Please describe, state condition and price. Jules Gerard, 12912 Bellerive Estates, Creve Coeur, Mo. 63141.

STEREO VIEWS of ship "Great Eastern," early railroad engines, American or Foreign. Devil tissues, early San Diego and Milwaukee views. Also, pre-fire Chicago. Frank H. Taylor, 2111 E. Park Pl., Milwaukee, Wis. 53211. Phone (414) 332-3164.

YOSEMITE & BIG TREES wanted. Also Crystal Palace view of Big Tree on exhibit. Top dollar. Eldon Grupp, Box 7144, Menlo Park, CA 94025.

WANTED: Views of R. Hoe & Co. (New York City); Richard March Hoe; Baltimore and Ohio Railroad Mount Clare (Maryland) Works in 1880's. Stephen A. Treffman, 5749 S. Kenwood, Chicago, Ill. 60637.

VIEWMASTER (Sawyers) Reels & Packets, Mark II camera and accessories. Early viewer and projector. First Weston exposure meter (large 3 dial Model 617). Robert Bond, 348 Chalet Drive, Millersville, Md. 21108. (301) 987-5318.

ROTARY VIEWERS WANTED: Interest in Beckers, Loyd and other sequential viewer systems (c. 1855-1900). Please send thorough description and photograph of viewer if possible. Edward W. Earle, 33 Sumner Pk., Rochester, N.Y. 14607.

ANTHONY "California" or "California View" series wanted (paper labels on reverse of cards). Need desperately for research paper. Will pay any price, if even halfway reasonable. Eldon Grupp, Box 7144, Menlo Park, CA 94025.

MAJOR PAPER COLLECTIBLES dealer eager to buy California and Nevada stereo views and pre-1920 post cards. Also all stock certificates, bonds, obsolete currency, and railroad passes. Ken Prag, Box 531ST, Burlingame, CA 94010.

VIEWS OF OHIO cities and towns, especially by local photographers, especially want any views by Waldack, Sweeny, Ryder, North and Oldroyd. Also want Cortescope viewers with Cortescope views, and Whiting View Co. "Twentieth Century Series" (any subject). John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229.

Highest Prices Paid!

WANTED!
Tropical Cameras &
Unusual Wooden Cameras
JAMES BIKOFF
401 E. 65th
New York, New York 10021
(212) 988-1260

WANTED: Copies of New Orleans photos, 1840-1900, for publication. All processes. Lenders will be gratefully acknowledged. M.L. Tucker, 1432 Euterpe St., New Orleans,LA. 70130. (504) 586-0749.

WANTED: Photographs of any kind of the U.S. Patent Office Building, (AKA Interior Department, 1849-1917), especially interior views. Douglas Evelyn, National Portrait Gallery, Smithsonian Institution, Washington, D.C. 20650, (202) 628-4422.

JACKSONVILLE, FLORIDA views badly needed for museum project—offer multiple views for singles in trade for Jacksonville views by Seaver, Styles, Anthony. Clem Slade, 4290 Great Oaks Lane, Jacksonville, Fla. 32207.

VIEWS of Joining of Rails at Promontory. Bryan L. Furtek, P.O. Box 224, Dalton, Mass.

STEREO VIEWS: American cities nautical, military, Indians, catastrophies, Civil War, mining, transportation. Single or quantities. Keystone & Underwood boxed sets. Stereo viewers. Please price & describe. Gordon Totty, 576 Massachusetts Ave., Lunenburg, MA 01462.

INTERESTED IN BUYING or trading for early Colorado stereo views. Have Watkins San Francisco views (3), Savage UPRR view and Muybridge CPR view for trade. Write Bill Eloe, 3529 S. Fairplay Way #9, Aurora, Colo. 80014, (303) 693-2784.

ALASKA, KLONDIKE or stereo views of dogs. Post cards of above subjects. Also, interested in cast iron match safes. Lina Gerson, 1241 Log Cabin Court, Fairbanks, Alaska 99701.

WANTED: Stereographs of a bizarre nature, as those portraying spirits, death scenes, skeletons or cemeteries. Send description and your price. Lou W. McCulloch, 5960 Blakley Drive, Highland Heights, O. 44143.

ILLINOIS STEREO VIEWS wanted. Please describe and price or send on approval. No. Chicago please. Especially want views of Quincy, Ill. Philip Germann, Box 847, Galesburg, Ill. 61401.

WANTED: Canadian views, also books and maps for Canadian sets. Will purchase or have views for trade. R. Deurbrouck, 166 Fernwood Avenue, Winnipeg, Manitoba, Canada R2M 1C3.

MEDICAL PHOTOGRAPHS desparately needed. Stereographs or any type of picture wanted. (Dags, ambros, CDV, etc). Portraits of Physicians or any medical related items. Absolute highest prices paid. Dr. Stanley Burns, 30 East 60th Street, New York, N.Y. 10022. (212) PL8-3075.

WANTED: Information on any stereo view pertaining to bison hunts, such as actual hunts, famous hunters, bleached carcasses, hides awaiting shipment, etc. Also, conservation personalities, esp. John Muir and Gifford Pinchot. Information required for pending article. Contact: Richard C. Ryder, 110-C Haddon Hills Apts., Haddonfield, N.J. 08033 or call 609-854-3604.

YOSEMITE Scenes and Northern Calif. Towns, logging, ships, especially by Soule to complete series, Reilly and Pond; also Anthony squares, Watkins, others. Will buy lots. Lou Smaus, 668 Oakwood Court, Los Altos, Ca. 94022.

NEW YORK STATE: Spencer, Spencer Springs, Dryden, Groton, Homer, Trumansburg & other Central N.Y. State. Also Bowling Green, Ky. Hometown Historicals, R.B. & J.F. Cooke, R.D. 2, Homer, N.Y. 13077.

WANTED: Louisville; Kentucky; Panama Canal; sports and Martinique Disaster. Have hundreds of views for trade or will buy. Jack and Pat Wilburn, 575 Sunset Rd., Louisville, Ky. 40206.

Renew Now!

Unknowns

(Cont. from page 18)

Here are some more unknown views for identification. Vern Conover has submitted the view shown at the bottom of page 18. It shows a man sitting on a rocking-horse-type of large child's toy. He wears a cap inscribed "Jeff Davis Aid de Camp." Vern reports "I have never seen anything like this one. It is tinted and is on a square-cornered ivory mount. There is no evidence of it ever having had a revenue stamp and I am hoping that it may be pre-1864."

If you think that one is strange check out the view at the top of the facing page. Submitted by Larry Wolfe of North Sutton, N.H., this may be one of the most unusual views I have seen. I will let him explain it. "Note in the right image the man leaning on the railing of the bridge which spans the brook. He is absent in the left image! Yet everything else appears the same. Pencilled on the back is "Brook and Bridge, Watertown, Mass." Is this the work of George R. Kidder, the only Watertown photographer listed in Darrah? Is this an attempt — and a successful one — at some trick photography?" The view is on a square-cornered ivory mount.

Continuing with the unusual is the view at the center of the facing page. What is going on here? This view was sent by Clem Slade of Jacksonville, Fla. It shows a large residence surrounded by a crowd of people plus a yard filled with furniture and other household items. There are people even climbing on the roof. Is this a fabulous 19th century auction sale or the aftermath of a disaster? The building shows no structural damage. Clem also sent the other view which shows a large building with a nice horse (or mule) drawn trolley going along the street. The only sign which is readable says "W. K. Bird, Dry Goods, Fine Goods." The building has a date which is hard to read under magnification. It could be 1873 or 1878 which is about right for this type of architecture. Do we have any members who may be able to identify any of our unknowns?

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- Refund if returned within 5 days of receipt, insured and in same condition as sent.
- Views sent upon receipt of payment.

1. Houseworth - Palace Hotel, San Francisco #185 - shows hotel and street corner - oran. mt. F-VF $18
2. C.E. WATKINS - Baldwin's Hotel, Powell & Market St. ,S.F. #3691 orange mt. F+ $20
3. C.E. WATKINS - Panorama of Portland & the Willamette River, Oreg. #4 #1204 oran. mt. (shows sparsely settled town from height - nice view) VG-F $23
4. C.E. WATKINS - The Willamette Falls #1222 shows lumbering operation & buildings - nice dark print Fine $18
5. Muybridge - South Farallon Island #992 - shows strange rock formations & sea - Helios Flying Studio yell. mt. G-VG $15
6. W.H. JACKSON - Mount of the Holy Cross #3101 - famous stereo of mt. with cross of snow - tan cabinet stereo F+ $19
7. J.J. REILLY - Calif. St., from Stockton St., S.F. - shows St. Mary's Church & ships in distance G some streaking $15
8. F. JAY HAYNES -Plowing Dalyrimple Farm #39 from the Great Wheat Farms of the Red River Valley series tan mt cab, VG $10
9. WASHINGTON TERR. - At the Head of Puget Sound #609 shows pier & several buildings - Continent Stereo Co. tan cab. G $ 8
10. C.E. WATKINS - Mission San Gabriel #4630 oran. mt. Good+ $12
11. CARBUTT - Mouth of Fountain Cave, near St. Paul #160 from Beauties of the Upper Miss. - early sq. mt. from Martin's Art Gallery - St. Paul V.F. $10
12. CHICAGO FIRE - by Battersby, Effects of Fire 1871 shows destruction, yellow mt. VG $ 6
13. J.N. BARNARD - 2 views of Chicago Fire 1871 : #56,State St. from 1rst National Bank looking North & #31- View from Tribune Building looking NW (wagons, destruction, & horse trolley) published by Lovejoy & Foster- yell. mt. cab.F $15
14. LOOMIS TEMPLE OF MUSIC & Singer Sewing Machines- shows signs on building & storefront of music store - Corner of Chapel & State St. , New Haven Conn. by B.W. Flint green mt. VF $10
15. STEAMBOAT - View from Steamboat Wharf - Newport #10, shows Lady Lake sidewheeler & men on pier, by W.K.Kenns St. Johnsbury, Vt. - slight spotting , oran. mt. G $10
16. FAIRMOUNT PARK - Kilburn #633 shows small boats at dock nice stereo effect- V.F. $ 3
17. ELEVATED RAILWAY , South Ferry #6495 (shows train, carts, people) & New York, from N.Y. Tower #3171 (looking almost straight down from tower) both F+ the pair $ 9
18. PLYMOUTH HALL - Plymouth, Mass. by Kilburn #474 yell. mt EXC $ 3
19. MONTREAL - Kilburn #391 (overall view of city) & #392 Montreal Mt. (buildings & fence) Yell. mt. both F-VF $10
20. INDEPENDENCE HALL - by James Cremer, 4 views including Independence Hall, Wash. Station, Indep. Chamber, & Old Liberty Bell all VG-F yell. mt cab. $10
21. J.N. WILSON - Savannah, Ga. - 2 views Bonaventure #10 F-VF (moss draped oaks) & Pulaski Monument #16 VG spotted both script titles on yell. mts. $ 5
22. WIRE WALKER- Calverley, Running His Wheelbarrow on Wire Over Niagara by Strohmeyer & Wyman, curved mt tan 1894 VG $ 7
23. NIAGARA RAILWAY SUSPENSION BRIDGE - 2 views #322 & #769 Interior of Bridge (shows 2 men by toll booth & length of bridge) both by Geo. Barker oran mt. VF $10
24. GEO. BARKER- Table Rock & Horseshoe Fall, Winter Niagara shows several buildings & wagons in snow F+ yell. mt. $4
25. D. BARNUM- Lake George Series #857 East from W.W. Henry Hotel (shows group of people around sm. pool & sidewheeler in distance) Fine $ 3
26. STEAMER BRISTOL - Interior View by American Stereo Views #409 shows plush parlor, sharp image (not a copy) grey flat mt F $ 7
27. ADIRONDACKS - Ausable Chasm- 4 views including a view of Birmingham & Falls, & Lake View House #2 by Baldwin purple cabinet mts. VG- F $ 8
28. SEMI- NUDE WOMAN - 7 views posing with see - through material #5,6,7,8,10,11,13 by Ex. Sup. Co. 1923 curved grey mts.F-VF standard stereo size probably from penny arcade $45
29. F.G. KELLER - 2 views - The Wedding #517 & The Country Choir #346 1875 tan mts. $ 5
30. GERMAN WARSHIP- Kaiserin Augusta N.Y. Harbor 1893 by Jarvis tan curved mt. F- VF $ 4
31. BISMARCK - The Iron Chancellor with his beloved Emperor Frederick 1894 Underwood tan curved mt. VG $ 8
32. WARSAW, N.Y. - looking down Buffalo St. by L.E. Walker oran. mt. VF nice overview of town $ 5
33. RICHMOND,VIRG.- 2 views by Anderson Gallery - Stonewall Jackson's Statue & Castle Thunder, Confederate Prison both VF on oran. sq. mts. $16
34. RICHMOND, VIRG. - 2 views by Anderson - Libby Prison & St. John's Church VF-EXC oran. sq. mts. $16
35. W. NOTMAN - Nova Scotia - 3 views- View at Princes Lodge Halifax #41146, View Looking S. From Citadel, Halifax #39034, and View Looking North From Citadel #39035 green mt G $15

NON STEREO PHOTOGRAPHY

36. JOHNSTOWN FLOOD - 6 Cabinet size photos on card showing destruction, houses ripped apart, factories demolished, etc. by Holcomb & Hunter of Salina,Kansas VG- F 6 for $50
37. BOY ON HORSE - outside a 2 story house (probably Wisc.) by Gerhard Gesell , Alma, Wisc.,Cabinet Fine on card $ 4

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1. Alaska, Keys. 9195 tan, 9204 or. both E. ea. $4.50
2. Anthony, # 6930, Lewiston Sta. on the PCRR, rainy day view, men with umbrellas waiting for the train. sq.c. yellow VG $5.
3. Anthony, no label, but # 7095, Cold Spring Sta. on the Hudson, town in back. yellow mt. VG $5.
4. Anthony, # 8990, Hadley Thread Mill, Holyoke, Mass. or. VG $4.
5. Gurnsey, No. 72, Pike's Peak Ave., Colo. Springs, nice street scene, shps, signs. VG $15.
6. Jackson, No. 81, Devil's Gate Bridge, Weber Canyon, VG-E $5.
7. B.K. Vues de Paris, #4333, 4362, 4374, all E. $2.50 each
8. Comic set, The French Cook, by Kilburn 1905, 12 cards mint $20.
9. Troy, N.Y. 4 views by Irving $6.
10. Johnstown Flood, Main St. after the flood, small bank vault in foreground. Am. St. Co. VG $3.
11. Johnstown Flood, #5249 Kilburn, tents, train cars. E. $4.
12. Boston, Masonic Temple, No. 624 by Soule. E. $3.50
13. Longfellow's Residence, Cambridge Mass., by Soule. E. $3.
14. Photographic. Mattakeset Lodge, Martha's Vineyard resort hotel with Charles Shute's "Stereoscopic Views" wagon. E. $14.
15. Photographic. Highland House at Martha's Vineyard. S.F. Adams' photo wagon in distance by hotel, minor tear otherwise E. $8.
16. Quebec, by L.P. Vallee, lot of 11, good coverage of city. VG $33.
17. NYC, Brooklyn, Coney Island, Central Park, lot of 30, most pirated, VG $10.
18. Mexico, lot of 30 by Kilburn, VG, $75.
19. Paris Expo 1900, lot of 7, incl. 3 unlabeled, 3 U&U, 1 Univ., all E. $14.
20. St. Louis Expo 1904, lot of 10, King Cotton, Blarney Castle, Pike E. from Galveston Flood Exh.,etc. good lot average VG $18.
21. Lot of 8 diff. views of the wrecked battleship Maine. all E. $18.
22. Lot of 2, Pershing on horse, and Joffre and Pershing in Governor's Gardens, Paris. both mint condition $8. the pr.
23. McKinley visiting Maj. Gen. Wheeler in his tent, Camp Wikoff. G-VG $3.50
24. McKinley taking Oath, Chief Justice Fuller, T. Roosevelt. U&U (low) E.$5.
25. McKinley in Quincy, Ill. VG-E- $4.50
26. McKinley seated/standing 2 diff. E.$6.
27. Admiral Dewey on deck of Olympia E.$5.
28. Magellans of the Air, six American aviators who first circled the earth, Keys. 26408, E. $6.
29. Booker T. Washington and distinguished guests, Tuskegee Inst. Ala. U&U E.$4.
30. CDV of Maj. Gen. Heintzelman, Brady neg. pub. by Anthony, Anthony's Emporium on back. VG-E $12.
31. CDV, Winfield Scott seated with sword, Anthony-Brady. G-VG $12.
32. CDV, Alexander Stephens, Vice-Pres. of Confederacy. Anthony-Brady VG $24.
33. CDV, Jeff. Davis, Anthony-Brady VG $18.
34. Brewster style viewer w. focus, $80.
35. I have several Holmes-type viewers, aluminum and birds-eye maple hoods, your choice, priced from $20-28.

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Principles of Stereoscopy, by H.C. McKay, 1948, when available VG-Mint $31.ppd

The Art and Technique of Stereo Photography, by Peter Gowland, 128pp, ill. for amateur and experimenter; a collectors item; when available VG/EX $33.ppd

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9. --- Anthony War Views 814 Gymnastic Field Sports, four story pile men, early print, VG-Exc. $14

10. ----- 1475 Ambulance Wagon on battlefield Bull Run, close view with driver, VG $14

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12. ----- 3152 smoke stack ram Va., shot up, VG-Exc $12

13. ----- 3154 captured howitzers, sl fade so G-VG $10

14. ----- 3177 CS soldier dead in trench,VG-E, tax st. $12

15. ----- 3186 dead reb, tax stamp, VG $12

16. ---. Gardner 236 dead rebs, Gettysburg. Sl soil but nice contrast, about VG $18

17. ----- 768 Pontoon Bridge at Mrs Nelsons, OSullivan neg. condition Exc- $24

18. — Kilburn 908,5" steel target shot with 3 30# balls in 1862. Exc. $5

19. — Soule 343 Int. Ft Sumpter, VG- $9

20. ----- 361 ruins secession hall, Exc- $12

21. — (Stacy) 623 ruins secession hall, Exc- $13

22. — Taylor&Huntington 6175 dead reb, Exc- $11

23. — Tipton 537 Int. Devils Den, Exc. $5

24. Comic set, Underwood. Duet 7136& Solo: guy&gal at piano, 2 views, Exc- $3.5

25. -----. Faith/Hope/Charity 3 views: bald head/magnifying glass/toupee. Exc. $5

26. -----. French Cook: 10 views, Mr&Mrs Newleywed Exc $12

27. -----. 3views on weight-great pun: born/achieve/thrust upon them. VG-Exc. $5

28. Glass stereo view. Babbitt, Horse shoe fall from Goat Is. winter scene with tower, Exc. $15

29. -----. Babbitt. Winter scene, photo sign at edge, VG-E $18

30. ---. Spain 463 Seville: court & colums at Pilate, Exc. tone & sharpness, Exc. $5

31. ---. Exposition Universelle, Paris 1867. Tunisian, lush oriental interior, prob. Ferrier&Co. Exc. (#8223) $15

32. -------. 8200 outside view in Portugeese park, ornate pavilion. Prob Ferrier&Co. Exc. $12

33. -------. French section with gaudy 4 mirror toilette prob Ferrier & Co, Exc. $12

34. ---. Ferrier, signed in neg in early style mount. Beaut. close glacial ice, trees, mtns. distant. Exc. $12

35. ---. Ferrier,Soulier,Levy 7852 Paris panoram Exc. $8

36. ---. Ferrier,Soulier,Levy 10122 Nazereth overview, Exc. $6

37. Jackson. 5545 cab size old church, Texcoco Mex, E $14

38. Muybridge 746 CPRR series Humboldt Palisades looking west, Indian in distance, Exc. $14

39. Occupational. Anthony 193. Making Maple Sugar in Vt. Gage photo,VG $6.5

40. ---. Excelsior Straw Works. 4 views: 4 private office, 14 sewing hall, 6 boiler room, 11 plaster block room some lt foxing, generally VG-. $28

41. ---. Drilling the face in Hoosac Tunnel#2, a remarkable closeup by artificial illumination, mt sl trim on R, Exc. $15

42. Photographic. Keystone 9337 balanced rock, Garden of Gods, rear view of photog. with camera&tripod, E $3

43. ---. Underwood 10061 Travel by Underwood system, man, guide, sets, map, viewer. Exc. $10

44. ---. Underwood: building up patent extension stereo library at home. Exc. $8

45. Railroad. Anthony 1609 RR wharf Jacksonville Fla side view of Pullman Sleeper, close, VG $10

46. ---. Wreck of loco. Stinger, boiler explosion Feb 1868 Lowell Mass by Sanborn nice closeup with VG contrast brown spot in sky, VG- $25

47. Rogers Group. Bates photo School Exam., Exc- $4

48. ---. 1867 Rogers copyright, Wood publisher, Taking the oath & drawing rations. Exc.- $4

49. ---. Bierstadt photo#1908 Council of War. VG $4

50. Tissue. Suprise boat sails under bridge in Paris, EL photo. VG $4

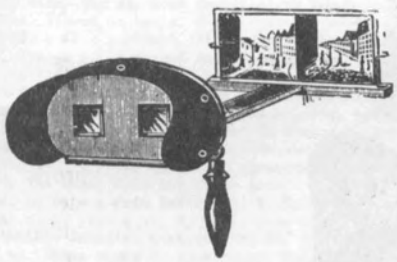
51. ---. Suprise shooting star over instant. Paris street. No tears, VG-, HJ publisher $4

52. ---. Suprise fire appears, Paris. EL pub., Exc. $6

53. ---. BK Diable, #4 Purgatory, tiny tear, VG $4

54. Watkins. New Series no # manuscript title on orange mount, part of garden, Monterey. Cactus galore VG $5

55. Yonkers NY. Kuester&Wyer photo, The Glen from Copcutts? Grounds. Shows houses above pond. Prel868. VG $4



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The following 3 items are all glass stereoscopic views taken by Ferrier of Paris. A. and C.M. Ferrier are credited w/the invention of stereoscopic glass positives made from albumen on glass in 1851 (Gernsheim, p.195). These early glass views, signed 'Ferrier' in the negative (sometimes hidden under mat) even preceded the work of the Langenheims, are offered below. Early 1850's.

1S1 ------A great view of a ship sailing into the harbor at Constantinople which includes a panorama of the city. Cover glass only cracked in sky area else V.G. Cond., $20 PP.

1S2 ------A good Alpine view showing pine trees & a stream. Posse-po'tout mat, in Exc. Cond., $20 PP.

1S3 ------A fine Alpine view of a waterfall. Posse-po'tout mat, in V.G. Cond., $25 PP.

1S4 Ferrier pe're fils et Soulier-Arch of Titus, Rome. Glass view in V.G. Cond., $9 PP.

1S5 Ferrier pe're fils et Soulier-A glass view of the interior of the church of Saint-Etienne-du-Mont. V.G.Cond., $8 PP.

1S6 Frith-A glass slide of Banias, an old settlement in Palestine (no. 433). Signed in the negative. Some of binding tape loose else in V.G. Cond., $25 PP.

1S7 An attractive glass view of the gardens in the grounds of Buckingham Palace. In G./V.G. Cond., some slight soiling in sky area, $8 PP.

1S8 Departure of steamboat from St. Cloud, No. 2-A spectacular view especially in stereo. French glass slide, cracked & chip out along right edge (hardly affects image).G.C. $15 PP.

1S9 "The Mesa & Pueblo of Acoma" No. 127. An imperial sized yellow mt. by Henry Brown of Santa Fe. Nicely composed view w/ indian in foreground & mesa in background. Printed description on back. In V.G. Cond., $35 PP.

1S10 ------Another, "The Indian Pueblo of Cochiti & Vicinity, Jose Hilario Montoya, Our Guide" No. 125. Indian guide posed w/ horse. In V.G. Cond., $35 PP.

1S11 ------Another, "El Cueva Pintada (The Painted Cave)" No. 115. Excellent view of rock formations & ruined cave dwellings. In V.G. Cond., $15 PP.

1S12 Another ------"The Indian Pueblo of Cochiti & Vicinity, Statue of Mountain Lions." No. 116 Crude statues of lion crouching for a spring. In V.G. Cond., $15 PP.

1S13 Central Pacific Railroad-4 orange mt. views by Thomas Houseworth & Co.: 2 show different views of trains rounding Cape Horn & the one is a great overhead view of 'train in Bloomer Cut'. In G. - V.G. Cond., $33 PP.

1S14 Yosemite Valley-A good view of the Magic Tower on the Union Pacific Trail by Thomas Houseworth & Co. Illus. in Era of Exploration, p.59 (lower left). In G.C., orange mt., $15 PP.

1S15 Fresno Big Trees-An interesting view of lumberjacks sawing up a giant felled tree. By Thomas Houseworth & Co., orange mt., in V.G. Cond., $12 PP.

1S16 Thomas Houseworth & Co.-A view of Meadow Lake from the Central Pacific Railroad series. Orange mt., early 1870's.V.G.C.$5PP.

1S17 Thomas Houseworth & Co.-A view of Seal Rock House & Ocean Beach, San Francisco. In G. Cond., orange mt., $5 PP.

1S18 Thomas Houseworth & Co.-A view of the Geyser Hotel & surrounding area in Sonoma County, Calif. G. Cond., orange mt.$3.50PP.

1S19 Thom s Houseworth & Co.-10 good scenic views of Yosemite Valley. Avg./V.G. Cond., 9 orange mts, 1 yellow mt. Early 1870's $60 PP.

1S20 E. & H.T. Anthony-A good yellow mt. view of Horse Shoe Falls, Niagara (no. 5795). In Gd./V.G. Cond., $3.50 PP.

1S21 "The Bow Bridge"(Central Park, N.Y.), No. 1165, 1863. A peach mt. view by Anthony in G. Cond., $3 PP.

1S22 "LaFayette, New York Harbor", No. 1176. Another on peach mt. by Anthony. In G. Cond., tax stamp partially peeled off, $5 PP.

1S23 "Bridge at Lewiston" No. 6887. A yellow mt. by Anthony (591 Broadway). In G. Cond., $4 PP.

1S24 "On the Housatanic River at Falls Village (Conn.)" No. 6309 A yellow mt. by Anthony (501 Broadway). G. Cond., $4 PP.

1S25 "The Genesee Falls, 96 ft. high, Rochester, N.Y." No. 6994, a yellow mt view by Anthony (591 Broadway). G. Cond., $3 PP.

1S26 "View from the Staff, Mauch Chank". An orange-mt. view by Anthony. Train in distance. In V.G. Cond., $4 PP.

1S27 Pennsylvania Oil Regions-A good yellow mt. view by Deming showing 2 derricks w/men & boys standing around. One well has Sprague Well No. 2 written on it. In G. Cond., $15 PP.

1S28 Strip mining of coal. Two miners work on ledge of coal. A yellow mt. view by Beckwith, Plymouth, Pa. In V.G. Cond., $7 PP.

1S29 "No. 13354, Executioner in the act of killing a criminal, Havana, Cuba". A tan curved mt. gruesome view by Kilburn, c. 1899 of the executioner using a garrote on his victim. In V.G. Cond., $6 PP.

1S30 A Keystone mistake! Grey curved mt. Keystone labeled, "V18898, Shells Bursting in Ruined French Village" but the view is of the R34 Blimp. In V.G. Cond., $6 PP.

1S31 Boston Fire-The ruins of Trinity Church in Boston after the fire. By Soule, Nov., 1872. In G. Cond., $20 PP.

1S32 Chicago-2 good yellow mt. views by Copelin & Melander: One of Wabash Ave. from Jackson Street; the other, a group in Lincoln Park gathered by the water. People in a boat & canoe In V.G. Cond., $7 PP.

1S33 Niagara-A lovely orange mt. view by J.J. Reilly of a man 'poling' a rowboat at dusk w/the spray from Niagara Falls in the distance. In V.G. Cond., $4 PP.

1S34 Quebec-A fine view of the center of the city showing many horse drawn vehicles. By L.P. Vallee. Yellow mt. in V.G. Cond., 1860's., $11 PP.

1S35 A good stereo-portrait of Pope Pius IX by D'Alessandri of Rome. 1860's. In Gd. Cond., $22 PP.

1S36 A stereo-portrait of the actress Mrs. Rousby from the London Stereoscopic Co.'s series: 'Stereographs of English female beauty'. 1860's, green mt. in Gd. Cond., $12 PP.

1S37 #1852, "Street Group, Hamilton, Bermuda". An early yellow mt Kilburn of the townspeople posing in front of the homes. In G. Cond., $5 PP.

1S38 "Hoar Frost Scenes, S.L. City, Dec. '76". Lt. Green mt. by Carter of frost-covered trees. In V.G. Cond., $6 PP.

1S39 "Engine on Summit of Mt. Washington". A grand view of funny-looking wood burning locomotive going up the tresle. Yellow mt. in V.G. Cond., $7 PP.

1S40 Fourth of July. A lovely family group taken outside of a mansion. American flag, boy on tricycle and girl w/doll in nicely posed orange mt. stereo by Bonta & Curtiss, Syracuse. In V.G. Cond., $5 PP.

1S41 Comics. An early set of 5 gray mts.(one yellow), hand-tinted. Descriptive titles on back. Humor was very subtle. Avg.-G. Cond., $4 PP for the lot.

1S42 Comics, Tan mt., hand tinted by Weller of Littleton, N.H. Silly, but fun. A group of 4, $3PP in G/V.G. Cond.

1S43 Advertising Stereo. "Geor. H. Ellis & Co.'s New Piano Forte Ware-Rooms,----Syracuse, N.Y." Orange/Purple mt. view of a piano salon. Pianos, harp, & ornate stove in view.VGC $4 PP.

1S44 "Chinese Idol" By Gurney of Maine. An imperial-sized yellow mt. view in V.G. Cond., $3 PP.

Viewer Feature

Victorian Gothic

The large gothic-arch form lenses on this English viewer allows the stereo image to be viewed from several inches away. While very similar to the Cosmorama viewer (bottom) the dimensions of this viewer are slightly larger and it is fitted with a ground glass rather than the wood panel which adjusts with a strut connected to the light-reflecting top flap on the Cosmorama. Knight's Cosmorama was introduced in the 1850s. (From the collection of Paul Jones).

EVENTS

The Florida Photographic Historical Society will hold their photographic show on Feb. 11 & 12 at the Holiday Inn, Ft. Lauderdale, Fla. The Holiday Inn, 4900 Powerline Rd. (33309), is conveniently located at the junction of I-95 and Commercial Blvd. With room for over 100 dealer tables, the F.P.H.S. plans to attract collectors from all over the U.S. & Canada. For further information write F.P.H.S., 9410 Live Oak Place #106, Ft. Lauderdale, Fla. 33324. Information may be also obtained by contacting Bill Marder (305) 472-2623 or Bill Greenwood (305) 472-6093.

*

David Cox has announced the 2nd annual Photo Fair will be held at Fiesta Hall at the Santa Clara County Fair Grounds, San Jose, Ca. on Feb. 5 & 6. San Jose is located about fifty miles south of San Francisco. Public hours are 10 AM to 5 PM both days. For further information contact David Cox, P.O. Box 61915, Sunnyvale, Ca. 94086, (408) 923-3755.

*

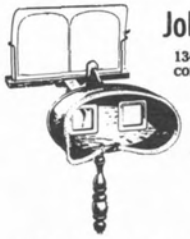
(Editor's note: This column is offered as a free service to help keep our members informed of coming events in the photographica field.)

VISUAL STUDIES WORKSHOP MOVES TO NEW BUILDING

The Visual Studies Workshop, the widely acclaimed photography and visual arts organization located at 4 Elton St., Rochester, is moving to a new facility at 31 Prince ST., also in Rochester. According to Nathan Lyons, director of the Workshop, the move will be completed by the end of December.

"This move will allow us to strengthen our services to the various fields we are involved in — photography and related media — as well as to the Rochester community," Lyons said in announcing the move.

The Workshop, a non-profit organization, conducts a wide range of educational and service programs in photography, video, film, printmaking, printing, and related fields.



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10 day return policy.

1. PHOTO WAGON: J. A. French, Keene, N. H. Yellow Mt. Slight soil, G -- 30.00
2. PHOTO WAGON: Unknown photographer, close up of two men, one with head in wagon, covered by curtain. Orange Mt. American Views, Brooklyn, N. Y., E. ---------- 30.00
3. PHOTOGRAPHER'S RECEPTION ROOM: E. M. Johnson, Crown Point, N. Y. Imperial size tan mt. Some damage along top edge of mount. Image very good. Viewer on table. G ---------- 30.00
4. W.M.CHASE: Self - portrait, Baltimore photographer, Scarlet Letter Series. Orange mt. Featured in Stereo W. Sept. 76. under unknown, now identified. E. ---------- 50.00
5. W. M.CHASE: Self - portrait with photograper Bachrach, Valley of Gwynn's Falls, near Baltimore series No. 758, background Ruins of Mill near Wetheredsville. Featured in Stereo W. Sep't. 76 under unknown, now identified. E. ---------- 40.00
6. H. E. WEAVER; Washington, D. C. photographer, Colonial Beach - "View up the Beach from our front gate". Inscibed in ink on back, "Mrs. J. L. Salmon from her friend H. E. Weaver, Wash. D. C." Imperial size, yellow mt. E. ---------- 10.00
7. L. P. VALLEE: Canadian photographer No. 39, St. John St. Quebec. Orange mt. Photo wagon in foreground, City of Quebec in background. E 12.00
8. UNUSUAL VIEW: Imperial size cream col. mt. Centennial Photographic Co. Phila 1876, also printed on edge and back Edward L. Wilson, New Orleans 1884-1885. No. 284. View is Washington and Jackson chairs. Between chairs is ornate hat rack with mirror, reflected in mirror is photograper with tripod . E. ---------- 15.00
9. ANTHONY AND HOPE STUDIOS: American Scenery, N. Y. City & Vicinity, Broadway. Green mt. 3 1/2 x 7. Many horse cars and wagons, Anthony and Hope studios both visible. E. ---------- 20.00
10. TINTED SENTIMENTAL. Husband at table looking at views with table viewer, wife and lover in back. Label on reverse "An optical delusion things seen and things not seen." G ---------- 25.00
11. W. H. JACOBY: Minneapolis photographer. Jacoby at Big Stone Lake. Jacoby and companions with photowagen and campsite. Yellow Mt. E.--- 45.00
12. HAYNES: No. 801 The Home of the Ojibeway Indian. Three young people in front of rough tepee. One figure moved and is slightly burred. G-- 30.00
13. O. PIERRE HAVENS: Savannah, Ga . Imperial mt. yellow. No.144, Group of Comanchee Indians, in native costume, confined in Fort Marion, St. Augustine, Florida. E. ---------- 35.00
14. E. L. CLEMENT: Chicago photographer, No. 156. Squaws at Trading Post. Lt. Grey mt. Very slight fade. G. ---------- 15.00
15. DARIUS KINSEY: Sedro-Woolley, Wash. Series 1902 Western Washington Stereoscopic Views No. 279. Natives of Puget Sound Kloochman. Two seated squaws. E. ---------- 25.00
16. BAKER & RECORD: Saratoga Springs, N. Y. Start of foot race with five runners. Orange Mt. Slight crease in center between views. Does not distract from image. G. ---------- 6.00
17. KEYSTONE: No. 8020 - FOOT BALL - Ready for the Signal. Tan Mt. E---- 4.00
18. AMERICAN STER. CO: Beautiful tinted tissue - "Typical Chinese Architecture - Chun-Ka-Chic, China. Tan Mt. E. ---------- 7.00
19. AMERICAN STER. CO: BEAUTIFUL tinted tissue - "Pagoda, Nagasaki, Japan Tan Mt. E. ---------- 7.00
20. W. H. JACOBY: No. 208 Washington Ave. Minneapolis. Imperial cream col. mt. E. ---------- 6.00
21. Pres. Harding feeding bear Yellowstone. Keystone 18517-P101 E. -- 6.00
22. Pres. Harding in cab locomotive Idaho. Keystone 18510-H289 E. -- 6.00
23. Pres. Harding at veteran cemetary, Oregon. Keystone 18532 E.---- 6.00
24. Pres. Harding speaking from automobile. Utah. Keystone18531 E. -- 6.00
25. Mrs. Theodore Roosevelt: Underwood & U. No.12 (In White House) E. - 3.00
26. Gov. of Bermuda and family. Kilburn No. 1855 ---------- 8.00
27. Pres. McKinley having pict. taken by miners daughter, Arizona Underwood & Underwood No. 35 E. ---------- 5.00
28. King Edw. VII. of England with grandchildren, future Kings Edw. VIII and Geo. VI. Underwood & Underwood Year 1902. Historic. --------- 5.00
29. Prince Henry Germany at Portage, Pa. and train crew in front of locomotive. Underwood & Underwood Tan Mt. Good ---------- 5.00
30. John D. Rockefeller, richest man in World. Keystone V11961-H213 E 8.00
31. Pres. & Mrs. Coolidge on stand at Christening of Airship Los Angeles. Airship not in view. Keystone 17405 , Slight soil. G. 10.00
32. Wm. Jennings Bryan. Keystone V28011-H161 , Sl. soil, G ---------- 6.00
33. Library Andrew Carnegie home. Viewer on table. Keystone 10730, Slight soil. G ---------- 6.00
34. Chas. Lindbergh and Plane Spirit St. Louis, Keystone 32062-T1, E.- 6.00
35. Pres. Taft pressing bell opening Gunnison Tunnel, Montrose, Colorado Keystone 16601, E. ---------- 5.00
36. Pres. Hoover & Ramsay MacDonald at White House. Keystone 32391, E.-- 8.00
37. Pres. Hoover, Close-up. Keystone 28012-H230, E. ---------- 6.00
38. Pres. Wilson and U.S. Ambassador Whitlock at Nieuport, Belgium. Keystone 19265, E. ---------- 7.00
39. Pres. Teddy Roosevelt on horseback entering Yellowstone, train & mounted troopers in background. Underwood & Underwood. E. --------- 6.00
40. Pres. Teddy Roosevelt On horseback with two companions, Rocky Mts. Colorado. H. C. White Imperial Series, E. ---------- 5.00
41. Pres. Teddy Roosevelt speaking from rear of train Tour of 1905. H. C. White Imperial Series. E. Very slight soil, ---------- 6.00
42. Pres. McKinley at Pan-Amer. Expo. Kilburn 14541. "IN Ink on back, {The Day He Was Shot} " Tan Mt. E. ---------- 6.00
43. Pres. Teddy Roosevelt Inaugural 1905. Keystone 13248, E. --------- 3.00
44. Pres. McKinley at his Inaugural. Underwood & Underwood 5587 E --- 5.00
45. Pres. Teddy Roosevelt at his desk. Underwood & Underwood No.11. E- 5.00
46. Major General John C. Fremont, No. 2930 E & H T Anthony. Slight soil. G. ---------- 20.00
47. Custer's Grave, Montana, Cheyenne Indians around site. Keystone W26347-H155. E. ---------- 5.00
48. Group of three views. (A). Exterior Home of Sec. of State Seward showing group on porch including Seward and unidentified man with viewer. (B). Dining room of Seward home. (C). Reception room in Seward home showing viewer on table. Views were of home on South St. Auburn, N. Y. Views made in 1869. Inscribed in ink on back of view (B). Unknown photographer. Orange mounts. Back of views have pink paper. All views . Flat mounts 3 1/2 x 7. Set should be kept intact. All three views. E. ---------- 40.00
49. Kilburn Family, three ladies and Kilburn on front porch on Main St Littleton, N. H. Flat yellow mount 3 1/4 x 6 3/4. E. ---------- 50.00
50. Whitney's Gallery, St. Paul, Minn. No. 73. "People Escaping from the Indian Massacre of 1862 in Minnesota at dinner on a Prairie." Flat yellow mt. 3 1/4 x 6 3/4. Very famous view. Condition of print very good. Mount slightly defaced. Does not affect view. Reverse indicates a child might have used a pencil to make marks.- 75.00
51. BOER WAR: Underwood & underwood - "Lord Robert's Infantry crossing the Zand River-Balloon watching ahead for the Boers, S. A. "Balloon in background. Tan Mt. G ---------- 10.00
52. KILBURN: No. 5496 - Our Trip to the Mines, Ouray, Col., Tan Mt. Kilburn looking over his left shoulder. G ---------- 18.00
53. KILBURN: No. 5496 - Variant of above view. Kilburn looking over his right shoulder - companion looking straight ahead. Tan Mt. E. ------- 18.00
54. KEYSTONE: No.8288-20. Photographer high up on skyscraper taking view of New York City. E. ---------- 18.00
55. KEYSTONE: No. 15054 Looking through the beams and tension rods of the ferris wheel, Louisiana Purchase Expo. Grey Mt. E. ---------- 8.00
56. UNIVERSAL PHOTO ART CO: No. 10. "Photographs for large and small, Tokio, Japan. Grey Mt. Exterior of photography studio with views on display.- 7.00
57. L.E.WALKER: No. 637 Genesee River & Wyoming Valley - "Sectional View Portage High Bridge (among the timbers) Orange Mt. E. ---------- 3.00
58. E. & H. T. ANTHONY: No 909 The Great Union Meeting, Union Square, New York, April 20, 1861. Yellow Mt. E. ---------- 45.00
59. UNDERWOOD & UNDERWOOD: Wrecked Milan Bridge, Topeka, Kansas, 1903 flood. Grey Mt. ---------- 3.00
60. SAVAGE & OTTINGER: "East Side East Temple Street (12)" Salt Lake City. Green Mt. ---------- 20.00
61. JOHN S. MOULTON: Salem, Mass. No 261 Hoosac House and Depot. Orange Mt. View shows many passenger cars in depot. E. ---------- 6.00
62. E. & H. T. ANTHONY: No 7536 Tyler Davidson Fountain, Cincinnati, Ohio. Orange Mt. Slight soil. G. ---------- 3.00
63. UNDERWOOD & UNDERWOOD: Wanona, as we drove through it, Mariposa Grove, Calif. Team and coach passing through tunnel under big tree. Tan Mt. G. 2.00
64. KEYSTONE: No. 9518-174, Eads Bridge, St. Louis, Mo. Grey Mt. E. ----- 2.00
65. KILBURN: No. 14761 Countess Minto acknowledges Varsity boys cheer, Univerity of Toronto, Ontario. Many soldiers in background. Tan Mt. G- 2.00
66. KEYSTONE: Excellent view exterior Ford Motor Co. No. 22143-152, view shows men leaving plant at shift change. Grey Mt. E. ---------- 3.00
67. KEYSTONE: No. 20031 , Chained log rafts Columbia River, Washington, Grey Mt. E. ---------- 1.50
68. KILBURN: No. 7929, "The Surging Sea of Humanity at the opening Columbian Exposition" View of hundreds of people. Tan Mt. Slight fading. G. ---- 3.00
69. KEYSTONE: No. 14158-100 U. S. Warships Hampton Roads, Jamestown Expo. Grey Mt. E. ---------- 1.50
70. KEYSTONE: No. 14173, Foreign Marine on parade on Georgia Day, Jamestown Expo. Grey Mt. Slight Soil. G. ---------- 3.00
71. UNIVERSAL PHOTO ART CO: No. 5419. Wawona, Mariposa, GRove Big Trees, Calif. Grey Mt. This view is opposite of item No 13 above in that coach is leaving tree tunnel in opposite direction. Grey Mt. E. ------ 2.00
72. ANIMALS: Keystone 9850-A37 Camels, V21221-A11 Lioness, V21247-52 Giraffes, V21230-A31 Black Bear, 14145-23 Badger, V21242-A69 Deer, 21207-27 Hedgehog. All grey Mts. Seven Views ---------- 9.50
73. OCCUPATIONS: Keystone, Coal Mining 13204-79, 7064 -78 (slight crease) 20048-74. All three G. ---------- 3.00
74. OCCUPATIONS: Keystone 16704-176, Lead mines, Joplin, Mo. Gr. Mt. E. - 2.00
75. OCCUPATIONS: Keystone 20352-70, Shooting well with eighty quarts of Nitro-Glycerine, Oil Field, Penn. Grey Mt. E. ---------- 2.00
76. JAPAN: Lot of 20 by Keystone, Grey Mt. E. ---------- 15.00
77. MEXICO: Lot of 13 by Keystone, Tan Mt. E. ---------- 9.75
78. IRELAND: Lot of 7 by Keystone, Tan Mt. E. ---------- 6.75
79. IRELAND: Lot of 8 by Keystone, Grey Mt. E. ---------- 6.00
80. BRAZIL: Lot of 9 by Keystone, Grey Mt. E. ---------- 6.75
81. SCOTLAND: Lot of 9 by Keystone, Grey Mt. E. ---------- 6.75
82. CHINA: Lot of 12 by Keystone, Grey Mt. E. ---------- 9.00
83. ENGLAND: Lot of 11 by Keystone, Grey Mt. E. ---------- 8.25
84. SCOTLAND: Lot 5 by Keystone, Tan Mt. E. ---------- 3.75
85. CHINA: Lot of 5 by Underwood & Underwood, Tan Mt. E. ---------- 3.75
86. EGYPT: Lot of 7 by Keystone, 2 Grey Mt. 5 Tan Mt. E. ---------- 5.25
87. ENGLAND: Lot of 4 by Keystone, Tan Mt. E. ---------- 3.00
88. ARGENTINA: Lot of 8 by Keystone, Grey Mt. E. ---------- 6.00
89. ITALY: Roman Ruins, Lot of 5 by Keystone, Tan Mt. E. ---------- 3.75
90. FRANCE: Lot of 7 by Keystone, Tan Mt. E. ---------- 5.25
91. SWITZERLAND: Lot of 36 Keystone Tan Mt. E. ---------- 27.00
92. JAPAN: Lot of 18 by Stereo-Travel Co, Grey Mt. E. ---------- 18.00
93. JAPAN: Lot of 8 by Universal Photo Art Co. Grey Mt. E. --------- 8.00
94. EAST AFRICA-CONGO-SOUTH AFRICA: Lot 16 Underwood & U. Grey Mt. E 16.00
95. ITALY: Lot of 5 by Keystone, Tan Mt. E. ---------- 3.75
96. ITALY-VATICAN: Lot of 9 by Keystone, Tan Mt. E. ---------- 6.75
97. NORWAY: Lot of 7 by Keystone, Grey Mt. E. ---------- 5.25
98. RUSSIA: Lot of 14 by Keystone, Grey Mt. E. ---------- 10.50
99. MEXICO: Lot of 11 by Keystone, Grey Mt. E. ---------- 8.00
100. PERU: Lot of 8 by Keystone, Grey Mt. E. ---------- 6.00
101. VENEZUELA; Lot of 4 by Keystone, Grey Mt. E. ---------- 3.00
102. SWEDEN; Lot of 6 by Keystone, Grey Mt. E. ---------- 4.50
103. PANAMA; Lot of 5 by Keystone, Grey Mt. E. ---------- 3.75
104. SOUTH AFRICA; Lot of 10 by Keystone, 4 Grey Mt. 6 Tan Mt. ----- 7.50
105. MONACO; Lot of 3 by Keystone, Tan Mt. E. ---------- 2.25
106. SWITZERLAND; Lot of 7 by Keystone, Grey Mt. E. ---------- 5.25
107. TURKEY: Lot of 7 by Keystone, 4 Grey Mt. 3 Tan Mt. ---------- 5.25
108. SPAIN; Lot of 8 by Keystone, Grey Mt. E. ---------- 6.00
109. SERBIA-BOHEMIA: Lot of 9 by Keystone, Grey Mt. E. ---------- 6.75
110. GERMANY: Lot of 8 by Keystone, Tan Mt. E. ---------- 6.00
111. SYRIA: Lot of 5 by Keystone, Grey Mt. E. ---------- 3.75
112. ITALY: Lot of 8 by Keystone, Grey Mt. E. ---------- 6.00
113. ITALY-VATICAN: Lot of 2 by Keystone, Tan Mt. Tinted E. --------- 2.00
114. CHINA: Lot of 17 by Underwood & Underwood, Tan Mt. E. ---------- 12.75
115. JAPAN: Lot of 7 by Underwood & Underwood, Tan Mt. E. ---------- 5.25
116. JAPAN: Lot of 6 by Keystone, Grey Mt. E. ---------- 4.50
117. GREECE: Lot of 4 by Keystone, Grey Mt. E. ---------- 3.00
118. PHILIPPINES: Lot of 4 by Keystone, Grey Mt. E. ---------- 3.00
119. ITALY: Roman Ruins, Lot of 3 by Keystone, Grey Mt. E. ---------- 2.25
120. SICILY: Lot of 2 by Keystone, Grey Mt. E. ---------- 1.50
121. JAPAN: Lot of 4 by Keystone, Grey Mt. E. ---------- 3.00

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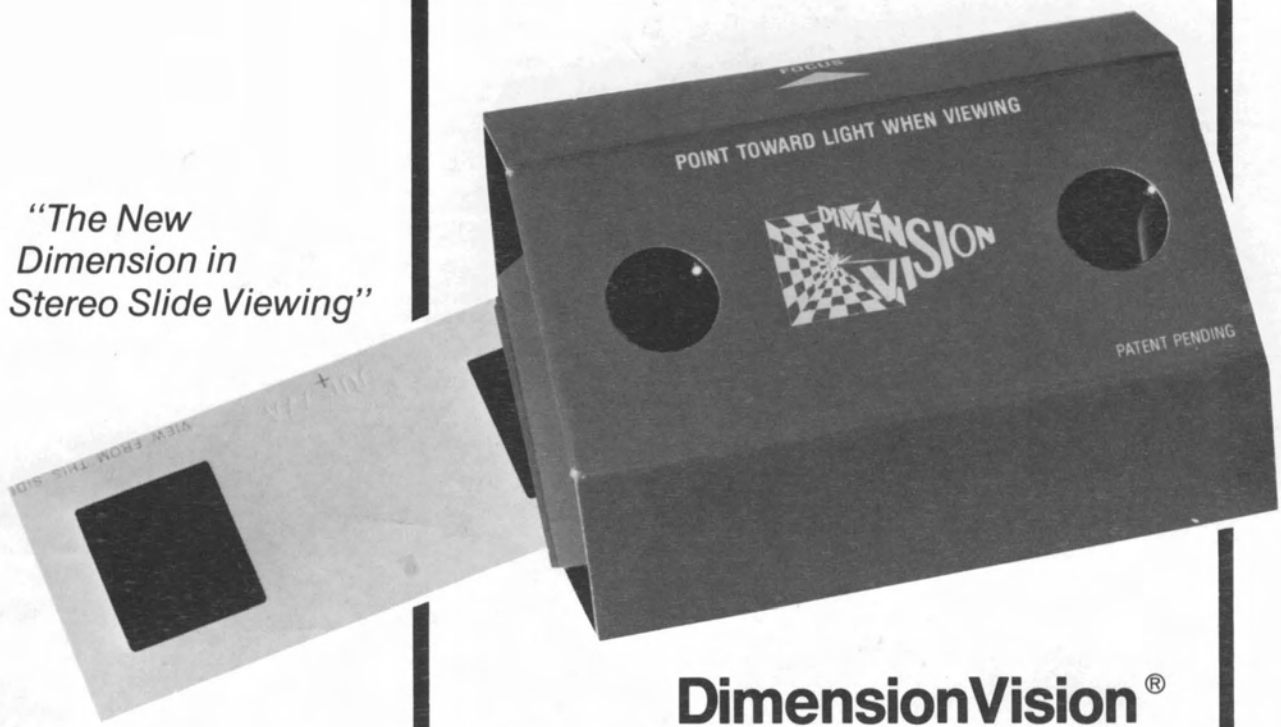

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